P. OVIDI NASONIS METAMORPHOSEON

LIBER XI

EDITED, WITH INTRODUCTION AND NOTES, BY

G. A. T. DAVIES, M.A.
ASSISTANT LECTURER IN LATIN, UNIVERSITY COLLEGE, CARDIFF

OXFORD
AT THE CLARENDON PRESS
MCMVII

HENRY FROWDE, M.A.
PUBLISHER TO THE UNIVERSITY OF OXFORD
LONDON, EDINBURGH
NEW YORK AND TORONTO

PREFACE

THE text which I have adopted in this edition is less conservative than that of Merkel, on which it is mainly based. I have occasionally followed the recension by Mr. G. M. Edwards in the *Corpus Poetarum Latinorum* edited by Dr. Postgate. Sixty lines have been excluded as unsuitable for school reading.

For the Notes, I have derived some help from the school edition of Siebelis (revised by Polle), and have read, besides, Lemaire (for Burmann and the older commentators), Merkel, and Haupt. Of English commentaries on Ovid, I gladly acknowledge my obligations to Professor Palmer's *Heroides*, and to the editions of Books XIII and XIV of the *Metamorphoses* by Mr. C. Simmons, and of Book VIII by Mr. W. C. Summers.

Professor D. A. Slater, of University College, Cardiff, very kindly looked over the Notes and Introduction. I have given some of his notes in brackets, with his initials affixed; but these represent only a part of the numerous criticisms, corrections, and references, of which he has given me the advantage. To my colleague, Mr. P. N. Ure, I also owe thanks for a number of useful suggestions.

GWILYM A. T. DAVIES.

CARDIFF,
August, 1907.

CONTENTS

INTRODUCTION

I. LIFE AND WORKS OF OVID

PUBLIUS OVIDIUS NASO was born at Sulmo (Sulmona), a small hill-town of the Peligni, about ninety miles to the east of Rome, on the 20th of March, 43 B.C. His communicative self-consciousness, fostered by long years of dreary exile, which threw him back upon his memories of the past, has furnished us with copious details of his life and literary activity.[1] The poet was descended from an ancient and wealthy family of equestrian rank, and thus belonged to the nobility of the Italian country towns. His father, ambitious for the advancement of his two sons, destined them for a public career by which they might rise to senatorial rank. Accordingly Ovid and his brother Lucius, his elder by exactly a year, were sent to the capital, in order that they might study and practise rhetoric, an indispensable equipment for Roman public life, under Arellius Fuscus and Porcius Latro, the best teachers of the day. Publius had no turn for advocacy[2], and until his brother died at the early age of twenty, his unprofitable versifying met with only remonstrance and admonition from his practical father. But when he became sole heir, and was no longer under the necessity of pursuing a lucrative but irksome profession, he was allowed at last to give free scope to his inclination for poetry. First, however, our poet completed his education, after the manner of the young Roman nobility, by a short sojourn at Athens, the university of the ancient world and the home of art, belles-lettres, and philosophy. This was followed by a Grand Tour, in the company of his friend and fellow-poet Macer, through the Greek cities of Asia Minor and Sicily.

On his return to Rome, Ovid did not devote himself exclusively to poetry. We find him, in strange incongruity with our conception

[1] *Trist.* iv. 10 is a concise autobiography which gives most of the facts of his life.

[2] Seneca (*Controv.* ii. 10) describes his rhetorical exercises as '*solutum carmen*'—unversified poetry.

of him, undertaking some of the minor judicial offices comprised under the title of Vigintivirate—Board of Twenty—and serving as *Triumvir* (*Capitalis* or *Monetalis*—he does not say which) and as *Decemvir litibus iudicandis*, in addition to acting as a member of the *Centumviri*, and occasionally as an arbitrator in civil cases. The discharge of these lesser magistracies was regarded as qualifying the political aspirant for the higher offices of state, and the poet's next step would naturally have been the quaestorship, which carried with it a seat in the Senate. But at this point, moved either by distaste for politics and his natural indolence, or a distrust of his own ability and physical powers, he definitely relinquished his political ambitions. In his own words,[1] 'the broad stripe of my tunic was narrowed,' i.e. he waived the right to wear the *latus clavus*, which indicated senatorial rank, and remained content with his hereditary status as a plain *eques*.

For the next thirty years he lived at Rome in comfort on the competence provided by his parents. There his brilliant gifts and amiable disposition made him a host of friends, and he soon became the favourite poet of the refined society of the Imperial city, in its lighter, not to say laxer, moods. Little is recorded of him during this period, but the evidence of his writings leads us to infer that he was leading the self-indulgent life of a 'man about town'. Yet Ovid was not a Horace Walpole, meanly uniting an ambition for literary glory with an affected contempt for men of letters. He maintained a close intimacy with many of the poets who gathered in the salons of Maecenas (whom, however, he does not name), Messalla, and Fabius Maximus. Vergil, he tells us in a phrase which has become proverbial, he had 'only seen'; Tibullus died young, and Ovid was never acquainted with him; but he commemorated his fellow-poet in one of the finest of his elegies;[2] his ears had been 'enchanted by the melodious Horace'; Propertius was his sworn-companion (*sodalis*); Ponticus, Macer, Bassus, and a number of others who are only names to us, his friends.

He was thrice married; two of these unions had only a short duration and were ended by divorce. For his third wife he seems to have had a sincere affection. But domesticity was not one of his virtues,

[1] *Trist.* iv. 10. 35. [2] *Amores*, iii. 9.

and we do Ovid no injustice when we assume that the fact of his wife's influential connexions at court inspires his letters to her from exile with some portion, at least, of their ardour.

Up to the year 8 A.D. his fame as a poet rested on the following works:—

(1) The *Amores*—in five books, restricted in a second edition to three. The main theme of this collection is his amour with one Corinna, whose identity is uncertain.

(2) The *Heroides*—a number of imaginary love-letters from the famous heroines of antiquity to their lovers and husbands.

(3) The *Medea*, a tragedy which has not come down to us. Ancient critics accounted this his greatest work.[1]

(4) The *Ars Amatoria*, published about 2 B.C., a 'didactic poem' on the art of winning love—perhaps the most brilliant, as it is the most licentious, of his extant compositions.

(5) The *Remedia Amoris*—a sort of recantation of the above ('for the most part as bad as the disease'.—Church).

(6) The *Metamorphoses*—a hexameter poem, in fifteen books, devoted to stories of the Greek and Roman mythology—his most ambitious and elaborate work.

(7) The *Fasti*—a national calendar, of which the first six books are extant. Perhaps more were never written.

At the end of the year 8 a heavy blow fell. Augustus issued an edict for his banishment, and ordered him to take up his abode among the Getae at Tomi (modern Kustendje) on the Black Sea. At the same time his books were removed from the public libraries. His immoral verse cannot but have offended and even affronted Augustus, who had seriously set himself to reform the society of which he had been the saviour. The emperor's resentment was possibly all the deeper from his realization that 'he who makes a nation's laws' wields less real power over men's minds than 'he who makes its ballads',[2] though, to be sure, Ovid's poetry was far less a cause than a symptom of the demoralization of society. But the immorality of

[1] Cf. Quint. x. 1. 98 'Ovidi Medea videtur mihi ostendere quantum ille vir praestare potuerit, si ingenio suo imperare quam indulgere maluisset'.

[2] The popularity of Ovid's poetry is attested by the occurrence among the *graffiti* at Pompeii of verses from the *Amores* and *Ars Amatoria*, and by the frequent quotations from him in the critics of the next two generations. Compare also *Amores*, iii. 1. 17–21.

his writings was only the official reason for his exile, for the *Ars Amatoria* had been published ten years before, and Ovid, now in the maturity of his powers, had gone far to retrieve his reputation, as a man, by a more enduring marriage and the cultivation of more influential and reputable friends, and as a serious poet by the larger scope of his national poems the *Metamorphoses* and *Fasti*. He may even have hoped to succeed to the position which Vergil and Horace had held with the emperor, as he had succeeded to their reputation with the public.

It is useless to attempt to ascertain the real reason for this crushing sentence. Ovid is afraid to permit himself any too explicit reference to it. He protests that his offence was a blunder, not a crime,[1] and that he is punished because his 'eyes unwittingly beheld a scandal'.[2] Did he stumble on some dark court secret which was dangerous or discreditable to Augustus himself? The fact that he was banished, and not silenced once for all by the executioner or the assassin, seems to exclude any such supposition. The most probable theory is that he had been a consenting witness or a confidant in some offence committed by a member of the imperial family. It is impossible, at any rate, not to remark the coincidence in the date of the poet's banishment and the disgrace of the younger Julia. It may be that he had been privy to her intrigue with Silanus.[3]

Like Cicero, he failed to support his exile with manly endurance; and he unfolds the somewhat monotonous 'pageant of his bleeding heart' with a lack of restraint which even a sympathetic reader is apt to find jarring. But in palliation of his weakness we must allow for the completeness of the transformation in his fortunes. Ovid was a town-bred wit, unwarlike, somewhat effeminate, with all his thoughts and interests engaged in the life of the gay and polished circles of the pleasure-loving capital; he was transplanted to a semi-barbarous town on the confines of the empire. There everything was bleak, cheerless, inhuman—the complete lack of congenial society; the rigorous winters with their interminable snows; the long-haired Sarmatians careering wildly through the streets; the

[1] *Trist.* iv. 10. 90.
[2] *Trist.* iii. 5. 49.
[3] Tac. *Ann.* iii. 24. The conjecture is Boissier's, after Schmidt.

incursions of the Scythians against the town whenever the frozen Danube gave them passage, and in consequence a tardy novitiate in warfare for the poet; the poisoned arrows of these foemen dropping in the main ways of the town. All these and other disagreeables, superadded to his great and enduring regret for Rome, were far from being counterbalanced by the hospitable reception which the Tomitans accorded to the distinguished sojourner in their midst.

Ovid never ceased to petition for pardon, but his protestations of innocence and abject pleas for the remission, or at least the alleviation, of his sentence, were unheeded by Augustus, and Tiberius, his successor, never very ready to reverse the measures and policy of his stepfather, proved equally inflexible. Ovid died in exile at the age of 60 in 18 A.D.

At Tomi he composed:—

(1) The *Tristia*, in five books—elegies on his banishment.

(2) The *Epistolae ex Ponto*, in four books—letters addressed to various friends.

Also other minor compositions, including a poem in the Getic language, in praise of Augustus, which has not come down to us.

In spite of our knowledge of the facts of his life, we seem to know little of the man. But though he is not a hero, one is bound to like him. His faults and vices are those of his time, and they lie on the surface; as with Cicero in his letters, his frank confession of his weaknesses disarms hostility. And he has the redeeming virtues of good nature, generosity, and human sympathy. Macaulay fairly sums up his character as follows: 'He seems to have been a very good fellow; rather too fond of women; a flatterer and a coward; but kind and generous; and free from envy, though a man of letters, and though sufficiently vain of his own performances.'

II. OVID AND THE AUGUSTAN AGE

There is a certain appropriateness in the date of Ovid's birth. 'Editus sum,' he says,[1] 'cum cecidit fato consul uterque pari'—in that memorable year 43, when, with the two consuls, Hirtius and Pansa, dead before Mutina, the young Octavian, their doubtful ally,

[1] *Trist.* iv. 10. 5, 6.

was left unhampered to take at the flood the tide which was to bear him to mastery of the Roman world. Vergil, Livy, Sallust and Horace had grown to adolescence before the reign of Augustus. Ovid's career falls exactly within the epoch of personal rule, and he stands alone as a contemporary interpreter of the latter half of the Augustan period. He was born too late to be touched by the bitter personal memories of the Civil Wars, which left an enduring impress on the minds of men so different as the wistful and meditative Vergil, the genial Horace, and the melancholic and effeminate Propertius. Nor was man ever less stirred by that 'divine discontent' with the present and actual, by which the poet is so often moved to regret for the past or, it may be, to aspiration for the future. Ovid, on the contrary, knows himself for a true child of his day:

> 'Prisca iuvent alios: ego me nunc denique natum
> gratulor; haec aetas moribus apta meis.[1]'

He was to have good cause to revise this judgement. For thirty years the reign of Augustus meant for him a tranquillity unruffled by civil strife, congenial alike to the man of letters and the voluptuary; he was fated to have a bitter experience of the other side of despotism—its unrestrained power for evil over the fortunes of its subjects.

Ovid, indeed, has a unique significance in regard to his generation. As Boissier well observes, in decided contrast with those of his contemporaries who, like Vergil and Livy, had sought their ideal in the great past of Roman history and legend, he is entirely a modern. It is not merely that he believes in his own time as the real 'Golden Age', as he says in jest: he insists on regarding antiquity through its medium. Even at the opening of his national poem, the *Fasti*, he cannot deny himself a thrust at the antiquarians of his day, who must have frowned on his profane handling of the heroic myths. 'We praise the worthies of old-time—but we make the best of our life of to-day.'[2] And in his portrayal of the heroic age his point of view is the same. His heroes and heroines in the *Heroides*, his gods and goddesses in the *Metamorphoses*, are alike, under no impenetrable disguise, the elegant gentlemen and the frail ladies of the court of Augustus.

[1] *A. A.* iii. 121–2.
[2] 'Laudamus veteres, sed nostris utimur annis,' *Fast.* i. 225.

In his earlier works, the *Amores* and *Ars Amatoria*, the poet holds up, without pretence of shame, a faithful mirror to the gilded society in which he moved. Of that circle he was an honoured and distinguished member, and in applauding him it applauded itself. Religion and morality, as he cynically shows us, had been reduced by his world, the one to mere formalism,[1] the other to a fraction of a moral code,[2] which barely suffices to hold society together at all. Seriousness and austerity are virtues which such an age finds intolerable, and dismisses as 'rusticity'. It declines to be bored with serious interests even in its poetry, and its poets cannot become suspect of moral earnestness and artistic sincerity without sadly compromising their reputation for 'urbanity' with the elegant fribbles of their world.

It was inevitable that such an environment should react on the genius of the poet. And unfortunately there came into vogue at this time a system which tended to make poetry respond still more readily to popular taste—the custom of *recitatio*, or the reading by a poet of his works to the public.[3] It was idle to expect in society audiences the serious interest and power of concentration essential to the appreciation of elaborate compositions; the result was that the poet wrote for them what they wished to hear, and contented himself with a slipshod accomplishment of those parts of his poem which did not lend themselves to rhetorical effect. It is unnecessary to show in detail how this led to the characteristic defects of later Latin poetry—lack of organic unity, the elaboration of the parts at the expense of the whole, excess of detail in descriptions, straining after effect, above all, strong rhetorical colouring. Of all these tendencies Ovid betrays the symptoms. We can hardly be mistaken in attributing them in part to his rhetorical training, but most of all to this custom of *recitatio*, which only confirmed those faults in poetical compositions which in theory it should have done much to amend and eradicate.

[1] 'Expedit esse deos, et ut expedit esse putemus,' *A. A.* i. 637.

[2] 'Reddite depositum; pietas sua foedera servet; Fraus absit; vacuas caedis habete manus,' *A. A.* i. 641–2.

[3] Ovid tells us (*Trist.* iv. 10. 57) that he read his *carmina iuvenalia* to public audiences, and the theory that the *Metamorphoses* was intended for similar reading is extremely probable.

III. THE METAMORPHOSES

In the Third *Georgic*, Vergil, opening with an invocation of Pales and Apollo, the shepherd gods, justifies his choice of theme with the assertion that the fables of the Greek mythology were in his day trite and outworn. The Cyclic poets, Pindar, the Greek tragedians, the Alexandrines, and Vergil's own Roman predecessors —all these had traversed the ground after Homer, and we need not doubt that the poets of the time were beginning to feel that this string in their lyre was growing sadly frayed. But the very antiquity of such a heritage of myth, attesting as it does its possession of permanent springs of human interest, becomes a challenge to the innovator, and encourages a great poet to make it the medium for the expression of his own outlook upon life; so our own Victorian poets experienced in succession the fascination of the Arthurian cycle. In like manner Ovid, gifted with the fresh sensibility and the exuberant creative power of the Italian race, set himself to rejuvenate this heroic mythology; animated with the new life he imparted to it, it passed into the Middle Ages to furnish the poets and painters of that time with their finest subjects and studies.

The *Metamorphoses*, though a narrative and heroic, is not, strictly speaking, an epic poem. Ovid, indeed, sustains the 'epic illusion' by the employment of the stock devices—an occasional catalogue of names or invocation of the muses, and the characteristic epic diction with its figures and tropes. But some of this is ironical and mock heroic; and the scanty and perfunctory exordium with which the poem opens (if it be not a trace of its unrevised condition) is perhaps a proof that Ovid did not take himself too seriously as an epic poet.

The artistic unity of the poem consists not in singleness of conception, but in the formal ingenuity of arrangement and transition by which the legends are linked one to another. In the epics of former Roman poets, the great destiny of the Imperial City—the *maiestas Romae*—had been the underlying principle of unity; even the annalistic epic of Ennius, penetrated with this central idea, lost something of its formlessness. In the *Metamorphoses*, on the other hand, the Roman legends which appropriately round off the work are not organic to it; and the doctrines of metamorphosis and

metempsychosis, which Pythagoras expounds in Book XIV, though they furnish the poem with a kind of philosophical basis, nevertheless strike the reader as being something of an afterthought.

It is this lack of a vital unifying conception, rather than the slight nature of the theme, which distinguishes the *Metamorphoses* from a poem like the *Aeneid.* We need not inquire minutely how far Ovid was indebted for his subject to his predecessors. Transformations occur in Greek literature as early as Homer, Hesiod, and Simonides, and the subject was a favourite one with the Alexandrian school. Ovid certainly owed something to the later Greek writer Nicander,[1] possibly also to Parthenius.[2] But his claim to originality of treatment lies in his perception that a mere concatenation of legends, involving the conception of the gods as supernatural powers capriciously exercising their power for human weal or woe, besides having only a remote interest for his own rationalist day, was altogether too slight and too monotonous a subject for an elaborate poem. He dexterously cast his net much wider, so as to incorporate in his work no small part of the heroic legends. The actual transformations often serve merely as a formal justification of the brilliant episodes which hang by them and vindicate the subject from the triviality which might otherwise have been charged against it. One of the finest passages of the poem is the description in Book II of the Sun-god's palace, and the fatal charioteering of the hapless Phaethon. Yet it is not Phaethon that is transformed, but his half-brother Cycnus and the Heliades, his weeping sisters. In Book VIII the transformation of Meleager's sisters into guinea-fowl is told in two lines, but these serve to give the required conclusion to the long story of the hunting of the Calydonian boar, and of Meleager's extinction. Moreover, the poet gives the widest interpretation to the term 'metamorphosis'.

[1] Nicander of Colophon (*flor. c.* 150 B.C.) wrote, *inter alia,* a work on Metamorphoses called Ἑτεροιούμενα, of which only a few words remain. We know something of its contents from Antoninus Liberalis (*flor. c.* 150 A.D.), who summarized it.

[2] Parthenius of Nicaea opened a school of poetry in Rome about 54 B.C. He wrote a poem called Metamorphoses. We have no evidence that Ovid drew upon this work, but in view of Parthenius's prominent position in Roman literary circles (he taught Vergil Greek) and Ovid's ready appreciation (and assimilation) of the poetical talent of his day, the inference seems highly probable.

In Book XIII the suicide of Ajax is not followed by his transformation: a flower blossoms from his blood, on which his name is graven—the hyacinth.[1]

In this way Ovid contrives to present what he calls a *perpetuum carmen*—a continuous history of the world from the original chaos to the last transformation, that of the murdered Caesar into a star. Through his pages move the gods and goddesses of heaven, hell, and the sea, the furies, nymphs, dryads, satyrs, and the heroes and demigods of legend from Deucalion to Numa. The work takes all ancient mythology for its province, and contains the most brilliant and diversified pictures of man's emotions, whether grave or gay, fierce or tender, of his manifold activities, and of the scenery of nature in all her moods.

Ovid commands all the antiquarian lore suitable to his design, but he moves so lightly beneath the load which had oppressed some of his forerunners that it is easy to underestimate the extent of his erudition.[2] And, on the other hand, his originality has often been called in question by his critics. Dryden, whose judgement in this case is as much to seek as his grammar, says of Chaucer and Ovid, 'neither were great inventors.'[3] Now, our imperfect knowledge of the ancient myths makes it impossible to pronounce with certainty on the originality of particular episodes, and such stories as those of Philemon and Baucis and of Pyramus and Thisbe[4] (which are mentioned by no other ancient author) are ascribed to Ovid's invention only by more or less plausible conjecture. But it may at least be said for him, that where we are able to compare his version of a story with those of his predecessors, it reveals in most

[1] Cf. also viii. 230, where Icarus only *gives his name* to the sea in which he is drowned; or perhaps, according to the explanation of Mr. W. C. Summers, Ovid here 'may have reckoned the mere assumption of wings as a metamorphosis'.

[2] It is rarely that this cleverest of the Alexandrian school sets himself to exhibit his large reading. Two references may suffice. Medea, flying over Greece, sees beneath her many sites famed for the transformations which had happened there. In these fifty lines (vii. 350–400) the poet alludes to no fewer than nineteen legends, none of which is elaborated. So in iv. 276 Alcithoe, one of the impious Minyeides, when called on for a tale, before finally choosing to tell the story of Salmacis, mentions half a dozen others only to pass them over.

[3] Preface to Fables.

[4] Cf. 592 n.

cases a marked independence of treatment. Only on these terms, indeed, could the ear of his public have been won at all. The same consideration doubtless explains why Ovid, with the instinct of the *raconteur*, passes rapidly over themes which schoolmaster and poetaster, Orbilius and Bavius and Maevius between them, had already done to death.[1]

Two points in the conduct of his subject may be taken to illustrate Ovid's art. (1) The transitions from one legend to another, (2) the descriptions of the transformations.

(1) By means of the skilful transitions, one episode after another is woven into the texture of the work. Their introduction is justified in various ways; by the general similarity of the tale to be related to the preceding story; by the similarity of the transformation, or the identity of scene; or the story belongs to the same god or man; hymns are sung, as by Orpheus, or songs, as by the Minyeides at their looms, celebrating transformations; a person is mentioned as absent from a scene or a company, and this circumstance is explained in a fresh story. Very rarely is there anything like a break in the story,[2] although the connexion is occasionally strained and far-fetched, and once, at least, Ovid does violence to geography in order to secure a transition.[3]

(2) In describing the transformations, the poet's skill is shown in the gradual adaptation of the human being, part by part, to the being or thing which results from the change. Nothing in the poem more fully justifies Macaulay's praise that 'in ingenuity and the art of doing difficult things in expression and versification as if they were the easiest in the world, Ovid is incomparable'. Some of the forms of metamorphosis, e.g. that into a plant or tree, occur frequently, and afford the poet an opportunity of displaying his never-failing variety. He is no less successful with that which has no parts—stone and water; and we often find further refinements like ii. 672 (of Ocyrrhoe, changed into a mare),

'longaep ars maxima pallae
cauda fit.'

[1] Cf. the episode of the building of Troy and the punishment of Laomedon 194–220, where the poet gives only the main points of the story. He is evidently eager to proceed to the story of Peleus. Hence, too, the slight thread of connexion at 217.

[2] As at v. 572.

[3] viii. 549.

and xiv. 394 (of Picus, changed into a woodpecker),

> 'Fibula quod fuerat, vestemque momorderat aurum
> pluma fit, et fulvo cervix praecingitur auro.'

But the poet has the defects of his qualities. He lacked 'the last and greatest art—the art to blot'. When he likes, he can phrase an epigram with the finished conciseness of a Juvenal, but only too often his facility and lack of restraint led him into tasteless 'conceits' and witticisms, and into tautology and redundance of expression. As Quintilian says of him,[1] he is 'too fond of his own cleverness'. A good instance of this repetition is i. 89-93, where he expresses in six several ways the idea that in the Golden Age there was no need of the coercion of law.[2] Such enlargements on a text occur most commonly, by reason of the theme and the metre, in the *Heroides*, but there are many instances in the *Metamorphoses*, notably in the speeches. Yet they are for the most part executed with such cleverness, and (often) with such telling rhetorical effect, that though instructive and amusing, it is not altogether just to reduce Ovid's exuberance to a cold summary in prose, as Dr. Postgate[3] has done for a few lines of *Heroides* xiv, for the purpose of revealing the meagreness (and sometimes inanity) of the thought which it expresses or conceals.

There remains the other fault already noted—lack of taste and propriety in the use of wit and 'conceit'.[4] This is especially apparent in some of Ovid's Personifications, and disfigures what would otherwise be the most successful descriptions of this kind in Latin poetry.[5] And instances of a more general character might be multiplied indefinitely. At 701 (where see note) the readiness of

[1] 'Nimium amator ingenii sui,' x. 1. 88.

[2] For an instance in this book see 353-4.

[3] Introd. to Propertius, *Select Elegies*. 'It is as a rhetorician that Ovid excels. He arranges his matter, he divides it into its parts. He compares it with what it does not resemble, and distinguishes it from what it could not be mistaken for, elucidating it all the while by a generous display of antithesis and other rhetorical devices of repute.'

[4] Due allowance must be made for the variation of taste in this regard from one age to another. Even Milton condescends to plays upon words (or paronomasia, as his editors would call them)—*P. L.* v. 868:

> to begirt the Almighty throne,
> Beseeching or besieging.

[5] Cf. 125 n., 621 n.

editors to read for the hardly defensible MSS. reading 'sine me te', not 'sine te me', as suggested by Lenz, but 'sine me me', the bolder correction of Heinsius, may serve to give us a measure of the poet's reputation for taste. Ovid indeed has no compunction in making his characters the mouthpieces of his verbal ingenuities, and that on the most unsuitable occasions. On this score he fully merits the censure which Dryden bestows upon him: 'On these occasions the poet should endeavour to raise pity, but instead of that Ovid is tickling you with a laugh.'

If we estimate Ovid's poetry by Milton's threefold canon—simplicity, sensuousness, and passion, we shall find, perhaps, that only in respect of the second of these qualities does he take the highest rank. His simplicity is that of a poet of a refined age, working under the time-honoured forms of his craft; it is no more than an artificial and elaborated counterfeit of the real quality. And Ovid's surroundings were not favourable to the development of strong feeling and real passion. But though these qualities are lacking in him, he is indeed one of those 'for whom the visible world exists'. In fresh and vivid sensibility to form and colour and its expression by a rich and vigorous imagination, he stands supreme; nor does this excellence exclude another, which seems at first sight hardly compatible with it—a keen psychological insight into the affections and emotions of mankind.

But while all such ready-made tests of poetry are of necessity mechanical and unsatisfactory, Milton's canon, as applied to Ovid, is especially arbitrary and exclusive. We shall arrive at a juster estimate of our poet if we judge him by the broader and simpler standards of the classical critics of his own time, and say of Ovid, as he said of Callimachus,[1]

> 'semper toto cantabitur orbe:
> quamvis ingenio non valet, arte valet.'

Though we may credit him with only a moderate portion of *ingenium*, 'the vision and the faculty divine,' yet in virtue of his consummate *ars*— the correspondence of language to thought, grace and directness of expression, unfailing originality and variety of treatment, many will follow Niebuhr in considering him as, after Catullus, by far the most poetical of the Roman poets.

[1] *Amores*, i. 15. 13, 14.

Verse translations of Ovid have been few and far between in recent years. A specimen is appended of the graceful and scholarly translation of the *Metamorphoses* in blank verse by Henry King. The passage selected is the famous description of the Cave of Sleep, xi. 592–615:—

'Fast by Cimmeria's bounds the torpid home
Of Somnus stands: a cavernous hollow scooped
Deep in a mountain-side, where never ray
Of morn or noon or eve, with cheerful gleam
Of sunlight finds an entrance:—mist and fog
From the dank soil upsteaming load the air,
And all the spot a doubtful twilight shrouds.
Never the crested bird of morn awakes
Aurora from her couch:—no watchdog there,—
Or goose, more wakeful than the watchdog's self,
The silence breaks:—no beast, or wild or tame,
No wind-stirred forest-branch, no interchange
Of human speech the dumb dead quiet mars,
Unbroken save where from the mountain's base
A rivulet of Lethaean virtue purls
With tinkly murmur o'er a pebbly bed,
Inviting more to sleep. The threshold glowed
With scarlet wealth of poppies, and all herbs
Of sap to brew the slumberous charms that Night
Extracting, sprinkles o'er the day-worn world.
No door in all the house to vex the ear
With creaking hinge:—no guard, no lock, no bar
To entrance. In the cavern's midst reposed
On lofty couch of ebon, piled with down
Of black accordant plumage, sable-draped,
His limbs relaxed in slumber, lay the God.
Phantastic in a thousand mimic forms,
Countless as ears in harvest-time, or leaves
In summer-woods, or sands on ocean's shore,
Around him couched his subject host of Dreams.'

METAMORPHOSES

BOOK XI

Ovid's 'Envoi' to the Metamorphoses.

'Orba parente suo quicumque volumina tangis,
his saltem vestra detur in urbe locus.
quoque magis faveas, haec non sunt edita ab ipso,
sed quasi de domini funere rapta sui.
quicquid in his igitur vitii rude carmen habebit,
emendaturus, si licuisset, eram.'

Trist. i. 7. 35–40.

P. OVIDI NASONIS
METAMORPHOSEON

LIBER VNDECIMVS

CARMINE dum tali silvas animosque ferarum
Threicius vates et saxa sequentia ducit,
ecce nurus Ciconum, tectae lymphata ferinis
pectora velleribus, tumuli de vertice cernunt
Orphea percussis sociantem carmina nervis.
e quibus una, leves iactato crine per auras,
‘en,’ ait ‘en hic est nostri contemptor,’ et hastam
vatis Apollinei vocalia misit in ora;
quae foliis praesuta notam sine vulnere fecit.
alterius telum lapis est; qui missus in ipso
aere concentu victus vocisque lyraeque est,
ac veluti supplex pro tam furialibus ausis
ante pedes iacuit. sed enim temeraria crescunt
bella, modusque abiit, insanaque regnat Erinys.
cunctaque tela forent cantu mollita: sed ingens
clamor et infracto Berecyntia tibia cornu
tympanaque et plausus et Bacchei ululatus
obstrepuere sono citharae. tum denique saxa
non exauditi rubuerunt sanguine vatis.
ac primum attonitas etiamnum voce canentis
innumeras volucres anguesque agmenque ferarum
Maenades Orphei titulum rapuere theatri.

inde cruentatis vertuntur in Orphea dextris
et coeunt ut aves, si quando luce vagantem
noctis avem cernunt. structoque utrimque theatro
ceu matutina cervus periturus harena
praeda canum est, vatemque petunt et fronde virentes
coniciunt thyrsos, non haec in munera factos;
hae glaebas, illae direptos arbore ramos,
pars torquent silices. neu desint tela furori,
forte boves presso subigebant vomere terram,
nec procul hinc multo fructum sudore parantes
dura lacertosi fodiebant arva coloni.
agmine qui viso fugiunt, operisque relinquunt
arma sui, vacuosque iacent dispersa per agros
sarculaque rastrique graves longique ligones.
quae postquam rapuere ferae, cornuque minaces
divulsere boves, ad vatis fata recurrunt;
tendentemque manus atque illo tempore primum
inrita dicentem nec quicquam voce moventem
sacrilegae perimunt; perque os, pro Iuppiter, illud
auditum saxis intellectumque ferarum
sensibus in ventos anima exhalata recessit.

Te maestae volucres, Orpheu, te turba ferarum,
te rigidi silices, te carmina saepe secutae
fleverunt silvae, positis te frondibus arbor
tonsa comam luxit. lacrimis quoque flumina dicunt
increvisse suis, obscuraque carbasa pullo
Naides et Dryades passosque habuere capillos.
membra iacent diversa locis. caput, Hebre, lyramque
excipis: et (mirum) medio dum labitur amne,
flebile nescioquid queritur lyra, flebile lingua
murmurat exanimis, respondent flebile ripae.
iamque mare invectae flumen populare relinquunt,
et Methymnaeae potiuntur litore Lesbi.
hic ferus expositum peregrinis anguis harenis

os petit et sparsos stillanti rore capillos.
tandem Phoebus adest, morsusque inferre parantem
arcet, et in lapidem rictus serpentis apertos
congelat et patulos, ut erant, indurat hiatus.

Vmbra subit terras, et quae loca viderat ante,
cuncta recognoscit; quaerensque per arva piorum
invenit Eurydicen, cupidisque amplectitur ulnis.
hic modo coniunctis spatiantur passibus ambo,
nunc praecedentem sequitur, nunc praevius anteit,
Eurydicenque suam iam tuto respicit Orpheus.

Non impune tamen scelus hoc sinit esse Lyaeus,
amissoque dolens sacrorum vate suorum,
protinus in silvis matres Edonidas omnes,
quae videre nefas, torta radice ligavit.
quippe pedum digitos via, quam tum quaeque secuta est,
traxit, et in solidam detrusit acumine terram.
utque suum laqueis, quos callidus abdidit auceps,
crus ubi commisit volucris, sensitque teneri,
plangitur, ac trepidans adstringit vincula motu;
sic, ut quaeque solo defixa cohaeserat harum,
exsternata fugam frustra temptabat; at illam
lenta tenet radix, exsultantemque coercet.
dumque ubi sint digiti, dum pes ubi, quaerit, et ungues,
adspicit in teretes lignum succedere suras.
et conata femur maerenti plangere dextra,
robora percussit. pectus quoque robora fiunt,
robora sunt umeri, porrectaque bracchia veros
esse putes ramos, et non fallare putando.

Nec satis hoc Baccho est. ipsos quoque deserit agros,
cumque choro meliore sui vineta Timoli
Pactolonque petit, quamvis non aureus illo
tempore nec caris erat invidiosus harenis.
hunc adsueta cohors, Satyri Bacchaeque frequentant;
at Silenus abest. titubantem annisque meroque

ruricolae cepere Phryges, vinctumque coronis
ad regem duxere Midan, cui Thracius Orpheus
orgia tradiderat cum Cecropio Eumolpo.
qui simul agnovit socium comitemque sacrorum,
hospitis adventu festum genialiter egit
per bis quinque dies et iunctas ordine noctes.
et iam stellarum sublime coegerat agmen
Lucifer undecimus, Lydos cum laetus in agros
rex venit, et iuveni Silenum reddit alumno.
huic deus optandi gratum, sed inutile, fecit
muneris arbitrium, gaudens altore recepto.
ille, male usurus donis, ait 'effice quicquid
corpore contigero fulvum vertatur in aurum.'
adnuit optatis, nocituraque munera solvit
Liber, et indoluit, quod non meliora petisset.
laetus abit gaudetque malo Berecyntius heros,
pollicitique fidem tangendo singula temptat.
vixque sibi credens, non alta fronde virentem
ilice detraxit virgam: virga aurea facta est.
tollit humo saxum: saxum quoque palluit auro.
contigit et glaebam: contactu glaeba potenti
massa fit. arentes Cereris decerpsit aristas:
aurea messis erat. demptum tenet arbore pomum:
Hesperidas donasse putes. si postibus altis
admovit digitos, postes radiare videntur.
ille etiam liquidis palmas ubi laverat undis,
unda fluens palmis Danaen eludere posset.
vix spes ipse suas animo capit, aurea fingens
omnia. gaudenti mensas posuere ministri
exstructas dapibus nec tostae frugis egentes:
tum vero, sive ille sua Cerealia dextra
munera contigerat, Cerealia dona rigebant,
sive dapes avido convellere dente parabat,
lammina fulva dapes, admoto dente, premebat.

miscuerat puris auctorem muneris undis:
fusile per rictus aurum fluitare videres.
attonitus novitate mali divesque miserque
effugere optat opes et quae modo voverat odit.
copia nulla famem relevat; sitis arida guttur
urit, et inviso meritus torquetur ab auro.
ad caelumque manus et splendida bracchia tollens
'da veniam, Lenaee pater; peccavimus,' inquit
'sed miserere, precor, speciosoque eripe damno.'
mite deum numen: Bacchus peccasse fatentem
restituit, pactique fidem data munera solvit.
'neve male optato maneas circumlitus auro,
vade' ait 'ad magnis vicinum Sardibus amnem,
perque iugum montis labentibus obvius undis
carpe viam, donec venias ad fluminis ortus;
spumigeroque tuum fonti, qua plurimus exit,
subde caput corpusque simul, simul elue crimen.'
rex iussae succedit aquae. vis aurea tinxit
flumen, et humano de corpore cessit in amnem.
nunc quoque iam veteris percepto semine venae
arva rigent auro madidis pallentia glaebis.

Ille perosus opes silvas et rura colebat,
Panaque montanis habitantem semper in antris.
pingue sed ingenium mansit, nocituraque, ut ante,
rursus erant domino stolidae praecordia mentis.
nam freta prospiciens late riget arduus alto
Tmolus in adscensu, clivoque extensus utroque
Sardibus hinc, illinc parvis finitur Hypaepis.
Pan ibi dum teneris iactat sua crimina Nymphis
et leve cerata modulatur harundine carmen,
ausus Apollineos prae se contemnere cantus,
iudice sub Tmolo certamen venit ad impar.
monte suo senior iudex consedit et aures
liberat arboribus; quercu coma caerula tantum

cingitur, et pendent circum cava tempora glandes.
isque deum pecoris spectans 'in iudice' dixit
'nulla mora est.' calamis agrestibus insonat ille,
barbaricoque Midan (aderat nam forte canenti)
carmine delenit. post hunc sacer ora retorsit
Tmolus ad os Phoebi; vultum sua silva secuta est.
ille caput flavum lauro Parnaside vinctus
verrit humum Tyrio saturata murice palla,
instructamque fidem gemmis et dentibus Indis
sustinet a laeva; tenuit manus altera plectrum.
artificis status ipse fuit. tum stamina docto
pollice sollicitat; quorum dulcedine captus
Pana iubet Tmolus citharae submittere cannas.
iudicium sanctique placet sententia montis
omnibus; arguitur tamen atque iniusta vocatur
unius sermone Midae. nec Delius aures
humanam stolidas patitur retinere figuram,
sed trahit in spatium, villisque albentibus implet,
instabilesque imas facit et dat posse moveri.
cetera sunt hominis, partem damnatur in unam,
induiturque aures lente gradientis aselli.

Ille quidem celare cupit, turpique pudore
tempora purpureis temptat velare tiaris.
sed solitus longos ferro resecare capillos
viderat hoc famulus. qui cum nec prodere visum
dedecus auderet, cupiens efferre sub auras,
nec posset reticere tamen, secedit humumque
effodit et, domini quales aspexerit aures,
voce refert parva, terraeque immurmurat haustae;
indiciumque suae vocis tellure regesta
obruit, et scrobibus tacitus discedit opertis.
creber harundinibus tremulis ibi surgere lucus
coepit, et, ut primum pleno maturuit anno,
prodidit agricolam; leni nam motus ab austro

obruta verba refert, dominique coarguit aures.
  Vltus abit Tmolo, liquidumque per aera vectus
angustum citra pontum Nepheleidos Helles
Laomedonteis Latoius adstitit arvis.
dextera Sigei, Rhoetei laeva profundi
ara Panomphaeo vetus est sacrata Tonanti.
inde novae primum moliri moenia Troiae
Laomedonta videt, susceptaque magna labore
crescere difficili, nec opes exposcere parvas:
cumque tridentigero tumidi genitore profundi
mortalem induitur formam Phrygiaeque tyranno
aedificat muros, pactus pro moenibus aurum.
stabat opus: pretium rex infitiatur, et addit,
perfidiae cumulum, falsis periuria verbis.
'non impune feres' rector maris inquit, et omnes
inclinavit aquas ad avarae litora Troiae.
inque freti formam terras complevit, opesque
abstulit agricolis et fluctibus obruit agros.
poena neque haec satis est; regis quoque filia monstro
poscitur aequoreo. quam dura ad saxa revinctam
vindicat Alcides, promissaque munera dios
poscit equos; tantique operis mercede negata
bis periura capit superatae moenia Troiae.
nec pars militiae, Telamon, sine honore recessit,
Hesioneque data potitur. nam coniuge Peleus
clarus erat diva. nec avi magis ille superbit
nomine quam soceri; siquidem Iovis esse nepoti
contigit haud uni, coniunx dea contigit uni.

. . . .

  Felix et nato, felix et coniuge Peleus,
et cui, si demas iugulati crimina Phoci,
omnia contigerant. fraterno sanguine sontem
expulsumque domo patria Trachinia tellus
accipit. hic regnum sine vi, sine caede regebat

Lucifero genitore satus, patriumque nitorem
ore ferens Ceyx. illo qui tempore maestus
dissimilisque sui fratrem lugebat ademptum.
quo postquam Aeacides fessus curaque viaque
venit, et intravit paucis comitantibus urbem,
quosque greges pecorum, quae secum armenta trahebat,
haud procul a muris sub opaca valle reliquit,
copia cum facta est adeundi prima tyranni,
velamenta manu praetendens supplice, qui sit
quoque satus memorat; tantum sua crimina celat,
mentiturque fugae causam; petit urbe vel agro
se iuvet. hunc contra placido Trachinius ore
talibus adloquitur: 'mediae quoque commoda plebi
nostra patent, Peleu, nec inhospita regna tenemus.
adicis huic animo momenta potentia, clarum
nomen avumque Iovem. ne tempora perde precando:
quod petis, omne feres; tuaque haec pro parte vocato,
qualiacumque vides. utinam meliora videres.'
et flebat. moveat tantos quae causa dolores,
Peleusque comitesque rogant. quibus ille profatur:
'forsitan hanc volucrem, rapto quae vivit et omnes
terret aves, semper pennas habuisse putetis.
frater erat belloque ferox ad vimque paratus,
nomine Daedalion, illo genitore creatus,
qui vocat Auroram caeloque novissimus exit.
culta mihi pax est, pacis mihi cura tenendae
coniugiique fuit; fratri fera bella placebant.
illius virtus reges gentesque subegit,
quae nunc Thisbaeas agitat mutata columbas.
nata erat huic Chione, quae dotatissima forma
mille procos habuit, bis septem nubilis annis.

. . . .

quid peperisse duos et dis placuisse duobus
et forti genitore et progenitore nitenti

esse satam prodest? an obest quoque gloria multis?
obfuit huic certe, quae se praeferre Dianae
sustinuit, faciemque deae culpavit. at illi
ira ferox mota est "factis" que "placebimus" inquit.
nec mora, curvavit cornu nervoque sagittam
impulit et meritam traiecit harundine linguam.
lingua tacet, nec vox temptataque verba sequuntur,
conantemque loqui cum sanguine vita reliquit.
quam miser amplexans ego tum patruoque dolorem
corde tuli, fratrique pio solacia misi;
quae pater haud aliter quam cautes murmura ponti
accipit, et natam delamentatur ademptam.
ut vero ardentem vidit, quater impetus illi
in medios fuit ire rogos; quater inde repulsus
concita membra fugae mandat, similisque iuvenco
spicula crabronum pressa cervice gerenti,
qua via nulla, ruit. iam tum mihi currere visus
plus homine est, alasque pedes sumpsisse putares.
effugit ergo omnes, veloxque cupidine leti
vertice Parnasi potitur. miseratus Apollo,
cum se Daedalion saxo misisset ab alto,
fecit avem et subitis pendentem sustulit alis,
oraque adunca dedit, curvos dedit unguibus hamos,
virtutem antiquam, maiores corpore vires.
et nunc accipiter, nulli satis aequus, in omnes
saevit aves, aliisque dolens fit causa dolendi.'

Quae dum Lucifero genitus miracula narrat
de consorte suo, cursu festinus anhelo
advolat armenti custos Phoceus Anetor,
et 'Peleu, Peleu, magnae tibi nuntius adsum
cladis' ait. quodcumque ferat, iubet edere Peleus.
pendet et ipse metu trepidi Trachinius oris.
ille refert: 'fessos ad litora curva iuvencos
adpuleram, medio cum Sol altissimus orbe

tantum respiceret quantum superesse videret;
parsque boum fulvis genua inclinarat harenis
latarumque iacens campos spectabat aquarum,
pars gradibus tardis illuc errabat et illuc,
nant alii celsoque exstant super aequora collo.
templa mari subsunt nec marmore clara neque auro,
sed trabibus densis lucoque umbrosa vetusto.
Nereides Nereusque tenent; hos navita ponti
edidit esse deos, dum retia litore siccat.
iuncta palus huic est, densis obsessa salictis,
quam restagnantis fecit maris unda paludem.
inde fragore gravi strepitans loca proxima terret,
belua vasta, lupus, iuncisque palustribus exit
oblitus et spumis et spisso sanguine rictus
fulmineos, rubra suffusus lumina flamma.
qui quamquam saevit pariter rabieque fameque,
acrior est rabie. neque enim ieiunia curat
caede boum diramque famem finire, sed omne
vulnerat armentum, sternitque hostiliter omne.
pars quoque de nobis funesto saucia morsu,
dum defensamus, leto est data. sanguine litus
undaque prima rubet demugitaeque paludes.
sed mora damnosa est, nec res dubitare remittit.
dum superest aliquid, cuncti coeamus et arma,
arma capessamus, coniunctaque tela feramus.'
dixerat agrestis. nec Pelea damna movebant,
sed, memor admissi, Nereida colligit orbam
damna sua inferias exstincto mittere Phoco.
induere arma viros violentaque sumere tela
rex iubet Oetaeus; cum quis simul ipse parabat
ire. sed Alcyone coniunx excita tumultu
prosilit et, nondum totos ornata capillos,
disicit hos ipsos, colloque infusa mariti,
mittat ut auxilium sine se, verbisque precatur

et lacrimis, animasque duas ut servet in una.
Aeacides illi: 'pulchros, regina, piosque
pone metus; plena est promissi gratia vestri.
non placet arma mihi contra nova monstra moveri:
numen adorandum pelagi est.' erat ardua turris,
arce pharus summa, fessis loca grata carinis.
adscendunt illuc, stratosque in litore tauros
cum gemitu adspiciunt, vastatoremque cruento
ore ferum, longos infectum sanguine villos.
inde manus tendens in aperti litora ponti,
caeruleam Peleus Psamathen ut finiat iram
orat opemque ferat. nec vocibus illa rogantis
flectitur Aeacidae: Thetis hanc pro coniuge supplex
accepit veniam. sed enim revocatus in acri
caede lupus perstat, dulcedine sanguinis asper;
donec inhaerentem lacerae cervice iuvencae
marmore mutavit. corpus, praeterque colorem
omnia, servavit: lapidis color indicat, illum
iam non esse lupum, iam non debere timeri.
nec tamen hac profugum consistere Pelea terra
fata sinunt: Magnetas adit vagus exul, et illic
sumit ab Haemonio purgamina caedis Acasto.
  Interea fratrisque sui fratremque secutis
anxia prodigiis turbatus pectora Ceyx,
consulat ut sacras, hominum oblenimina, sortes,
ad Clarium parat ire deum. nam templa profanus
invia cum Phlegyis faciebat Delphica Phorbas.
consilii tamen ante sui, fidissima, certam
te facit, Alcyone. cui protinus intima frigus
ossa receperunt, buxoque simillimus ora
pallor obit, lacrimisque genae maduere profusis.
ter conata loqui ter fletibus ora rigavit,
singultuque pias interrumpente querellas
'quae mea culpa tuam' dixit 'carissime, mentem

vertit? ubi est, quae cura mei prior esse solebat?
iam potes Alcyone securus abesse relicta?
iam via longa placet? iam sum tibi carior absens?
at, puto, per terras iter est, tantumque dolebo,
non etiam metuam, curaeque timore carebunt.
aequora me terrent et ponti tristis imago.
et laceras nuper tabulas in litore vidi,
et saepe in tumulis sine corpore nomina legi.
neve tuum fallax animum fiducia tangat,
quod socer Hippotades tibi sit, qui carcere fortes
contineat ventos, et, cum velit, aequora placet.
cum semel emissi tenuerunt aequora venti,
nil illis vetitum est, incommendataque tellus
omnis et omne fretum. caeli quoque nubila vexant
excutiuntque feris rutilos concursibus ignes.
quo magis hos novi (nam novi et saepe paterna
parva domo vidi), magis hoc reor esse timendos.
quod tua si flecti precibus sententia nullis,
care, potest, coniunx, nimiumque es certus eundi,
me quoque tolle simul. certe iactabimur una,
nec nisi quae patiar, metuam; pariterque feremus,
quicquid erit; pariter super aequora lata feremur.'

Talibus Aeolidis dictis lacrimisque movetur
sidereus coniunx; neque enim minor ignis in ipso est.
sed neque propositos pelagi dimittere cursus,
nec vult Alcyonen in partem adhibere pericli;
multaque respondit timidum solantia pectus.
non tamen idcirco causam probat. addidit illis
hoc quoque lenimen, quo solo flexit amantem:
'longa quidem est nobis omnis mora: sed tibi iuro
per patrios ignes, si me modo fata remittent,
ante reversurum, quam luna bis impleat orbem.'
his ubi promissis spes est admota recursus,
protinus eductam navalibus aequore tingui,

aptarique suis pinum iubet armamentis.
qua rursus visa, veluti praesaga futuri,
horruit Alcyone lacrimasque emisit obortas,
amplexusque dedit, tristique miserrima tandem
ore 'vale' dixit, collapsaque corpore toto est.
ast iuvenes, quaerente moras Ceyce, reducunt
ordinibus geminis ad fortia pectora remos,
aequalique ictu scindunt freta. sustulit illa
umentes oculos, stantemque in puppe recurva
concussaque manu dantem sibi signa maritum
prima videt redditque notas. ubi terra recessit
longius, atque oculi nequeunt cognoscere vultus,
dum licet, insequitur fugientem lumine pinum.
haec quoque ut haud poterat, spatio submota, videri,
vela tamen spectat summo fluitantia malo.
ut nec vela videt, vacuum petit anxia lectum,
seque toro ponit. renovat lectusque locusque
Alcyonae lacrimas, et quae pars, admonet, absit.
  Portibus exierant, et moverat aura rudentes:
obvertit lateri pendentes navita remos,
cornuaque in summa locat arbore, totaque malo
carbasa deducit venientesque accipit auras.
aut minus, aut certe medium non amplius aequor
puppe secabatur, longeque erat utraque tellus,
cum mare sub noctem tumidis albescere coepit
fluctibus et praeceps spirare valentius Eurus.
'ardua iamdudum demittite cornua' rector
clamat 'et antemnis totum subnectite velum.'
hic iubet: impediunt adversae iussa procellae,
nec sinit audiri vocem fragor aequoris ullam.
sponte tamen properant alii subducere remos,
pars munire latus, pars ventis vela negare,
egerit hic fluctus, aequorque refundit in aequor,
hic rapit antemnas. quae dum sine lege geruntur,

aspera crescit hiems, omnique e parte feroces
bella gerunt venti fretaque indignantia miscent.
ipse pavet, nec se, qui sit status, ipse fatetur
scire ratis rector, nec quid iubeatve vetetve:
tanta mali moles, tantoque potentior arte est.
quippe sonant clamore viri, stridore rudentes,
undarum incursu gravis unda, tonitribus aether.
fluctibus erigitur caelumque aequare videtur
pontus, et inductas adspergine tangere nubes.
et modo, cum fulvas ex imo verrit harenas,
concolor est illis, Stygia modo nigrior unda,
sternitur interdum, spumisque sonantibus albet.
ipsa quoque his agitur vicibus Trachinia puppis,
et nunc sublimis veluti de vertice montis
despicere in valles imumque Acheronta videtur;
nunc, ubi demissam curvum circumstetit aequor,
suspicere inferno summum de gurgite caelum.
saepe dat ingentem fluctu latus icta fragorem,
nec levius pulsata sonat, quam ferreus olim
cum laceras aries ballistave concutit arces.
utque solent sumptis incursu viribus ire
pectore in arma feri protentaque tela leones;
sic ubi se ventis admiserat unda coortis,
ibat in arma ratis, multoque erat altior illis.
iamque labant cunei, spoliataque tegmine cerae
rima patet, praebetque viam letalibus undis.
ecce cadunt largi resolutis nubibus imbres,
inque fretum credas totum descendere caelum,
inque plagas caeli tumefactum adscendere pontum.
vela madent nimbis, et cum caelestibus undis
aequoreae miscentur aquae. caret ignibus aether,
caecaque nox premitur tenebris hiemisque suisque.
discutiunt tamen has praebentque micantia lumen
fulmina; fulmineis ardescunt ignibus undae.

dat quoque iam saltus intra cava texta carinae
fluctus; et ut miles, numero praestantior omni,
cum saepe adsiluit defensae moenibus urbis,
spe potitur tandem, laudisque accensus amore
inter mille viros murum tamen occupat unus;
sic ubi pulsarunt noviens latera ardua fluctus,
vastius insurgens decimae ruit impetus undae,
nec prius absistit fessam oppugnare carinam,
quam velut in captae descendat moenia navis.
pars igitur temptabat adhuc invadere pinum,
pars maris intus erat. trepidant haud secius omnes,
quam solet urbs, aliis murum fodientibus extra
atque aliis murum, trepidare, tenentibus intus.
deficit ars animique cadunt; totidemque videntur,
quot veniunt fluctus, ruere atque inrumpere mortes.
non tenet hic lacrimas, stupet hic, vocat ille beatos
funera quos maneant; hic votis numen adorat,
bracchiaque ad caelum, quod non videt, inrita tollens
poscit opem; subeunt illi fratresque parensque,
huic cum pignoribus domus, et quodcumque relictum est.
Alcyone Ceyca movet, Ceycis in ore
nulla nisi Alcyone est; et cum desideret unam,
gaudet abesse tamen. patriae quoque vellet ad oras
respicere, inque domum supremos vertere vultus:
verum ubi sit nescit; tanta vertigine pontus
fervet, et inducta piceis e nubibus umbra
omne latet caelum, duplicataque noctis imago est.
frangitur incursu nimbosi turbinis arbor,
frangitur et regimen, spoliisque animosa superstes
unda, velut victrix, sinuataque despicit undas,
nec levius, quam siquis Athon Pindumve revulsos
sede sua totos in apertum everterit aequor,
praecipitata cadit, pariterque et pondere et ictu
mergit in ima ratem; cum qua pars magna virorum

gurgite pressa gravi neque in aera reddita fato
functa suo est. alii partes et membra carinae
trunca tenent. tenet ipse manu, qua sceptra solebat,
fragmina navigii Ceyx, socerumque patremque
invocat heu frustra. sed plurima nantis in ore
Alcyone coniunx. illam meminitque refertque,
illius ante oculos ut agant sua corpora fluctus
optat, et exanimis manibus tumuletur amicis.
dum natat, absentem, quotiens sinit hiscere fluctus,
nominat Alcyonen, ipsisque immurmurat undis.
ecce super medios fluctus niger arcus aquarum
frangitur, et rupta mersum caput obruit unda.
Lucifer obscurus, nec quem cognoscere posses,
illa luce fuit; quoniamque excedere caelo
non licuit, densis texit sua nubibus ora.

Aeolis interea tantorum ignara malorum
dinumerat noctes; et iam, quas induat ille,
festinat vestes, iam quas, ubi venerit ille,
ipsa gerat, reditusque sibi promittit inanes.
omnibus illa quidem superis pia tura ferebat;
ante tamen cunctos Iunonis templa colebat,
proque viro, qui nullus erat, veniebat ad aras,
utque foret sospes coniunx suus utque rediret
optabat, nullamque sibi praeferret. at illi
hoc de tot votis poterat contingere solum.

At dea non ultra pro functo morte rogari
sustinet; utque manus funestas arceat aris,
'Iri, meae' dixit 'fidissima nuntia vocis,
vise soporiferam Somni velociter aulam,
exstinctique iube Ceycis imagine mittat
Somnia ad Alcyonen veros narrantia casus.'
dixerat: induitur velamina mille colorum
Iris, et arcuato caelum curvamine signans
tecta petit iussi sub nube latentia regis.

Est prope Cimmerios longo spelunca recessu,
mons cavus, ignavi domus et penetralia Somni;
quo numquam radiis oriens mediusve cadensve
Phoebus adire potest. nebulae caligine mixtae
exhalantur humo dubiaeque crepuscula lucis.
non vigil ales ibi cristati cantibus oris
evocat Auroram, nec voce silentia rumpunt
sollicitive canes canibusve sagacior anser;
non fera, non pecudes, non moti flamine rami
humanaeve sonum reddunt convicia linguae;
muta quies habitat. saxo tamen exit ab imo
rivus aquae Lethes, per quem cum murmure labens
invitat somnos crepitantibus unda lapillis.
ante fores antri fecunda papavera florent
innumeraeque herbae, quarum de lacte soporem
Nox legit et spargit per opacas umida terras.
ianua, ne verso stridores cardine reddat,
nulla domo tota, custos in limine nullus.
at medio torus est hebeno sublimis in antro,
plumeus, unicolor, pullo velamine tectus;
quo cubat ipse deus membris languore solutis.
hunc circa passim varias imitantia formas
Somnia vana iacent totidem, quot messis aristas,
silva gerit frondes, eiectas litus harenas.
quo simul intravit manibusque obstantia virgo
Somnia dimovit, vestis fulgore reluxit
sacra domus: tardaque deus gravitate iacentes
vix oculos tollens, iterumque iterumque relabens
summaque percutiens nutanti pectora mento,
excussit tandem sibi se, cubitoque levatus,
quid veniat (cognovit enim) scitatur. at illa:
'Somne, quies rerum, placidissime, Somne, deorum,
pax animi, quem cura fugit, qui corpora duris
fessa ministeriis mulces reparasque labori,

Somnia, quae veras aequent imitamine formas,
Herculea Trachine iube sub imagine regis
Alcyonen adeant, simulacraque naufraga fingant.
imperat hoc Iuno.' postquam mandata peregit,
Iris abit; neque enim ulterius tolerare vaporis
vim poterat, labique ut somnum sensit in artus,
effugit et remeat per quos modo venerat arcus.

At pater e populo natorum mille suorum
excitat artificem simulatoremque figurae
Morphea. non illo quisquam sollertius alter
exprimit incessus vultumque sonumque loquendi.
adicit et vestes et consuetissima cuique
verba. sed hic solos homines imitatur; at alter
fit fera, fit volucris, fit longo corpore serpens.
hunc Icelon superi, mortale Phobetora vulgus
nominat. est etiam diversae tertius artis
Phantasos; ille in humum saxumque undamque trabemque,
quaeque vacant anima fallaciter omnia transit.
regibus hi ducibusque suos ostendere vultus
nocte solent, populos alii plebemque pererrant.
praeterit hos senior, cunctisque e fratribus unum
Morphea, qui peragat Thaumantidos edita, Somnus
eligit; et rursus molli languore solutus
deposuitque caput, stratoque recondidit alto.
ille volat nullos strepitus facientibus alis
per tenebras, intraque morae breve tempus in urbem
pervenit Haemoniam, positisque e corpore pennis
in faciem Ceycis abit; sumptaque figura
luridus, exanimi similis, sine vestibus ullis,
coniugis ante torum miserae stetit. uda videtur
barba viri, madidisque gravis fluere unda capillis.
tum lecto incumbens, fletu super ora refuso,
haec ait: 'agnoscis Ceyca, iserrima coniunx?
an mea mutata est facies nece? respice; nosces,

inveniesque tuo pro coniuge coniugis umbram.
nil opis, Alcyone, nobis tua vota tulerunt:
occidimus. falso tibi me promittere noli.
nubilus Aegaeo deprendit in aequore navem
Auster, et ingenti iactatam flamine solvit,
oraque nostra, tuum frustra clamantia nomen,
implerunt fluctus. non haec tibi nuntiat auctor
ambiguus, non ista vagis rumoribus audis;
ipse ego fata tibi praesens mea naufragus edo.
surge, age, da lacrimas, lugubriaque indue, nec me
indeploratum sub inania Tartara mitte.'
adicit his vocem Morpheus, quam coniugis illa
crederet esse sui. fletus quoque fundere veros
visus erat, gestumque manus Ceycis habebat.
ingemit Alcyone, lacrimas movet atque lacertos
per somnum, corpusque petens amplectitur auras,
exclamatque 'mane. quo te rapis? ibimus una.'
voce sua specieque viri turbata soporem
excutit, et primo, si sit, circumspicit, illic,
qui modo visus erat. nam moti voce ministri
intulerant lumen. postquam non invenit usquam,
percutit ora manu, laniatque a pectore vestes,
pectoraque ipsa ferit. nec crines solvere curat,
scindit, et altrici, quae luctus causa, roganti
'nulla est Alcyone, nulla est' ait. 'occidit una
cum Ceyce suo. solantia tollite verba.
naufragus interiit. vidi agnovique manusque
ad discedentem, cupiens retinere, tetendi.
umbra fuit. sed et umbra tamen manifesta virique
vera mei. non ille quidem, si quaeris, habebat
adsuetos vultus nec, quo prius, ore nitebat.
pallentem nudumque et adhuc umente capillo
infelix vidi. stetit hoc miserabilis ipso
ecce loco' et quaerit vestigia siqua supersint.

'hoc erat, hoc, animo quod divinante timebam,
et ne, me fugiens, ventos sequerere, rogabam.
at certe vellem, quoniam periturus abibas,
me quoque duxisses. multum fuit utile tecum
ire mihi; neque enim de vitae tempore quicquam
non simul egissem, nec mors discreta fuisset.
nunc absens perii, iactor quoque fluctibus absens,
et sine me me pontus habet. crudelior ipso
sit mihi mens pelago, si vitam ducere nitar
longius, et tanto pugnem superesse dolori.
sed neque pugnabo nec te, miserande, relinquam,
et tibi nunc saltem veniam comes. inque sepulchro
si non urna, tamen iunget nos littera; si non
ossibus ossa meis, at nomen nomine tangam.'
plura dolor prohibet, verboque intervenit omn
plangor, et attonito gemitus e corde trahuntur.

Mane erat. egreditur tectis ad litus, et illum
maesta locum repetit, de quo spectarat euntem.
dumque moratur ibi, dumque 'hic retinacula solvit,
hoc mihi discedens dedit oscula litore' dicit,
dumque notata locis reminiscitur acta, fretumque
prospicit, in liquida, spatio distante, tuetur
nescioquid quasi corpus, aqua: primoque quid illud
esset erat dubium; postquam paulum adpulit unda,
et, quamvis aberat, corpus tamen esse liquebat,
quis foret ignorans, quia naufragus, omine mota est,
et, tamquam ignoto lacrimam daret, 'heu miser,' inquit
'quisquis es, et siqua est coniunx tibi' fluctibus actum
fit propius corpus. quod quo magis illa tuetur,
hoc minus et minus est mentis. iam iamque propinquae
admotum terrae, iam quod cognoscere posset,
cernit. erat coniunx. 'ille est' exclamat et una
ora comas vestem lacerat, tendensque trementes
ad Ceyca manus 'sic, o carissime coniunx,

sic ad me, miserande, redis?' ait. adiacet undis
facta manu moles, quae primas aequoris iras
frangit et incursus quae praedelassat aquarum.
insilit huc. mirumque fuit potuisse? volabat,
percutiensque levem modo natis aera pennis,
stringebat summas ales miserabilis undas.
dumque volat, maesto similem plenumque querellae
ora dedere sonum tenui crepitantia rostro.
ut vero tetigit mutum et sine sanguine corpus,
dilectos artus amplexa recentibus alis
frigida nequiquam duro dedit oscula rostro.
senserit hoc Ceyx an vultum motibus undae
tollere sit visus, populus dubitabat; at ille
senserat. et tandem, superis miserantibus, ambo
alite mutantur. fatis obnoxius isdem
tunc quoque mansit amor, nec coniugiale solutum
foedus in alitibus. coeunt fiuntque parentes.
perque dies placidos hiberno tempore septem
incubat Alcyone pendentibus aequore nidis.
tunc iacet unda maris; ventos custodit et arcet
Aeolus egressu, praestatque nepotibus aequor.
Hos aliquis senior iunctim freta lata volantes
spectat, et ad finem servatos laudat amores.
proximus, aut idem, si fors tulit, 'hic quoque,' dixit
'quem mare carpentem substrictaque crura gerentem
adspicis' (ostendens spatiosum in guttura mergum),
'regia progenies. sunt, si descendere ad ipsum
ordine perpetuo quaeris, sunt huius origo
Ilus et Assaracus raptusque Iovi Ganymedes
Laomedonque senex Priamusque novissima Troiae
tempora sortitus; frater fuit Hectoris iste.
qui nisi sensisset prima nova fata iuventa,
forsitan inferius non Hectore nomen haberet,
quamvis est illum proles enixa Dymantis,

Aesacon umbrosa furtim peperisse sub Ida
fertur Alexirhoe, Granico nata bicorni.
oderat hic urbes, nitidaque remotus ab aula
secretos montes et inambitiosa colebat
rura, nec Iliacos coetus nisi rarus adibat.
non agreste tamen nec inexpugnabile amori
pectus habens silvas captatam saepe per omnes
adspicit Hesperien patria Cebrenida ripa,
iniectos umeris siccantem sole capillos.
visa fugit Nymphe, veluti perterrita fulvum
cerva lupum, longeque lacu deprensa relicto
accipitrem fluvialis anas. quam Troius heros
insequitur, celeremque metu celer urget amore.
ecce latens herba coluber fugientis adunco
dente pedem strinxit, virusque in corpore liquit.
cum vita suppressa fuga est. amplectitur amens
exanimem clamatque "piget, piget esse secutum.
sed non hoc timui, neque erat mihi vincere tanti.
perdidimus miseram nos te duo: vulnus ab angue,
a me causa data est. ego sum sceleratior illo;
qui tibi morte mea mortis solacia mittam."
dixit, et e scopulo, quem rauca subederat unda,
se dedit in pontum. Tethys miserata cadentem
molliter excepit, nantemque per aequora pennis
texit, et optatae non est data copia mortis.
indignatur amans invitum vivere cogi,
obstarique animae, misera de sede volenti
exire. utque novas umeris adsumpserat alas,
subvolat atque iterum corpus super aequora mittit.
pluma levat casus. furit Aesacos, inque profundum
pronus abit, letique viam sine fine retemptat.
fecit amor maciem. longa internodia crurum,
longa manet cervix, caput est a corpore longe.
aequor amat, nomenque tenet, quia mergitur illo.'

NOTES

[Reference is made to the Latin Grammars of Roby (R.) and Madvig (M.), and to *Arnold's Latin Prose Composition*, by Bradley.]

In the Tenth book Ovid tells how Orpheus, the Thracian bard, bereaved of his wife Eurydice, descended into the underworld to beg for her restoration. There his minstrelsy so prevailed with the infernal powers that they consented to restore her on condition that, in leading her away, he forbore to look back until they had fully reached the upper air. This pledge he kept until they attained the furthest borders of hell, but then 'he paused and gazed back on his own Eurydice, unmindful, alas! and vanquished in resolve. In that moment all his toil was lost: in an instant she vanished far away, like smoke that mingles with the unsubstantial air' (Verg. *Georg.* iv. 490). In despair at his loss, he shunned the company of mankind, disdaining the Thracian women who would fain have been his consolers. Wandering over the mountains he led in his train wild beasts, rivers, rocks, and forests, enchanted by the music of his lyre.

[1-66. *The Thracian Bacchantes, while celebrating the rites of their god, descry the wandering minstrel, and avenge themselves upon him for his contempt of their sex. They make a furious onslaught, and rend him limb from limb. His head and lyre, cast into the river Hebrus, are carried out to sea and washed up at Lesbos. Here Phoebus Apollo, the god of music and poetry, petrifies a serpent in the act of attacking the head. The shade of Orpheus enters the abode of the righteous dead, and there rejoins Eurydice.*]

1. **Carmine tali.** The tales, chanted by Orpheus, which the poet has narrated in Book x (148 to end of book). For their nature see 152-4.

2 **sequentia.** With proleptic or predicative force, 'in his train.'

It has also a secondary sense, 'obedient.' Compare Milton's use of obsequious, *P. L.* vi. 781 'th' uprooted hills . . . heard his voice and went obsequious'; *ducit* combines the ideas of 'lead' and 'charm'.

3. **nurus Ciconum,** 'the Ciconian dames.' *nurus* is frequently synonymous with 'women', when it is followed by a genitive, as here, or by an adjective (ii. 366 'nuribus gestanda Latinis'). See the discussion of the use of *nurus* by Prof. W. R. Hardie, in the *Classical Review*, vol. xviii, p. 158. So *matres*, 69. The plurals of *nurus* and *mater* are metrically more convenient than that of *fēmĭnă*, which dactylic verse will not admit. For the same reason the epic poets have to find equivalents for *fīlĭī*, such as *nātī*, *iŭvĕnes*, &c.

Ciconum. Poetical for 'Thracian'. The Cicones were a Thracian tribe which dwelt near Mt. Ismarus.

3. **lymphata,** 'frenzied,' with the Bacchic enthusiasm. The origin of this curious word is obscure. Probably *Nympha* and *lympha* were connected or confused in popular etymology, so that the Greek νυμφόληπτος—Nymph possessed, benymphed—came to be rendered in Latin by *lymphatus*. For the belief that the Nymphs possessed the power of inspiring madness and delirium, see *Heroides*, iv. 49–50, where Phaedra likens herself in her fits of frenzy to

> 'quas semideae Dryades Faunique bicornes
> numine contactas attonuere suo'.

Similar formations are panic, lunatic, and (in the comedians) *cerritus* and *larvatus*.

4. **pectora.** This is an instance of the common poetical construction of the 'retained accusative', by which the objective accus. depends directly on a passive verb, as if the verb were still active. It is an imitation of the Greek accus. after the past part. of passive and middle verbs. Some of the instances approximate to and run into the accus. of 'part affected' or 'reference', e. g. *saucius caput*. So *pectora* here might be taken under either head, but since it is governed by a past participle, it is more conformable to the usage of the Latin poets to regard it as a 'retained accusative'. Trans. 'their breasts covered'.

5. **sociantem.** Milton, *L'Allegro*, 'Soft Lydian airs, married to immortal verse'. Hor. *Odes*, iv. 9. 4 'verba loquor socianda chordis'.

6. **iactato crine per auras.** A characteristic pose of the Bacchantes, as represented in ancient art. Cf. Cat. *Attis* 23 'ubi capita Maenades vi iaciunt hederigerae,' and Eur. *Bacchae* 864, where Tyrrell quotes Sen. *Troades*, 473 'Cervice fusam dissipans iacta comam.'

7. **nostri contemptor.** Cf. x. 79 and Verg. *Georg.* iv. 516 'Nulla Venus, non ulli animum flexere hymenaei', and 520 'spretae Ciconum matres'.

hastam. The thyrsus or Bacchic wand, tipped with a fir-cone.

8. **Apollinei.** Adjectives are frequently used in Latin in the sense of possessive genitives: R. 1277; Madv. § 300, obs. 3. According to some authorities Orpheus was the son of Apollo and the Muse Calliope, but the adjective may refer to the god as the patron of music and poetry.

ora. A noticeable difference between the diction of Latin poetry and that of prose is the use of the plural with singular meaning. This usage doubtless originated with words in which the exigencies of the hexameter absolutely demanded the plural, e.g. *sĭlēntĭă*, 598, and then easily passed to words whose plurals offer more convenient forms, e.g. *cōrpŏră*, 564, *rĕdĭtūs*, 576. By a further extension the plural was used for the singular by analogy, *ora* and *terga* following *corpora*, and so on. It is often possible to find a real plural meaning in particular cases. Thus e.g. in 632 *arcus* may refer to the several colours which comprise the rainbow, each of which is regarded as a separate bow, and so *velamina*, 589. Cf. on 564, 576, 750. But such explanations are apt to be far fetched and fantastic.

9. **foliis praesuta,** 'since it was wreathed with leaves.'

notam: i.e. a weal or bruise.

12, 13. 'at his feet couched prostrate as for pardon for such frenzied daring.'

12. **furialibus**: inspired or prompted by the Furies; cf. *Erinys*, 14.

ausis. The neuter of the past part. is often thus used as a substantive—*admissum*, *susceptum*, *dictum*, *factum*, &c. R. § 561 b.

13. **sed enim,** 'but indeed,' 'however'; so 401. This combination, like the Greek ἀλλὰ γάρ, is usually explained as elliptical—but (the Bacchantes were not daunted by this portent), for . . . The other explanation is to be preferred, which makes *enim* simply an emphasizing particle. Compare its use in older Latin, Plaut. *Cas.* ii. 4. 2 'Te uxor aiebat tua me vocare. Ego enim vocari iussi'—I *did* order you to be called.

14. **modusque abiit,** 'moderation fled away.'

abiīt. Note the long final syllable, as usual in 'arsis'—the metrical stress, when *ii* is followed by *t*.

Erinys. *Erinyes*, 'Avengers,' was the Greek name for the Furies, though they were usually spoken of as *Eumenides*, 'the kindly ones,' according to the Greek idea of propitiating hostile deities by avoiding the mention of their hateful names or functions—'euphemism'. Their usual function was to punish crimes. Here, however, as in Verg. *Aen.* vii, where Juno summons the Fury Allecto to stir up strife against the Trojans, they incite to guilt. The singular is collective.

15. **sed.** Observe the change of construction here. It is quite natural. 'sed . . . . citharae' represents the protasis in a conditional sentence—'nisi clamor, &c. . . . . obstrepuissent, cuncta forent mollita'. But for the condition in the subjunctive is substituted an adversative clause in the indicative.

16. **infracto Berecyntia tibia cornu.** In the worship of Cybele on Mt. Berecyntus the flute was especially used. The Phrygian pipe was rounded off by a horn end; cf. iii. 533 'adunco tibia cornu', and Cat. *Attis*, 22 'Tibicen ubi canit Phryx curvo grave calamo.'

17. **tympana,** 'kettledrum', the mystic instrument of Cybele. It had been introduced into the festivals of Bacchus, with the ritual of which the Phrygian cult had much in common. Exciting music of this kind has played a large part in orgiastic religions, both ancient and modern.

Bacchēī ŭlŭlatus. Two points are to be noticed here: (1) the hiatus in the fifth foot, cf. 93; (2) the ending with a word of four syllables, cf. 456. Both peculiarities are imitations of Greek prosody and are in Latin especially found with Greek words. Cf. Verg. *Ecl.* ii. 24 'in Actaeo Aracyntho'.

19. **non exauditi**: with causal force.

20. **attonitas,** 'spellbound.' *attonitus*, lit. 'thunderstruck', is used figuratively of the stupefaction caused by not only surprise, but fear, joy, sorrow, or any strong emotion; 'astonish' is often found in older English with this general signification. Milton, *P. L.* i. 316:

> 'If such astonishment as this can seize
> Eternal spirits.'

See Trench, *Select Glossary of English Words, used primarily in senses different from their present.*

22. **Orphei titulum . . . theatri**—in apposition to v. 21, 'the glorious audience of Orpheus.' For *titulus* and *theatrum* see Vocabulary. *triumphi* is also read and would go very well with *titulus*. But the best MSS. give *theatri*, though it is awkward to have *theatro* in 25 following so closely. Such repetitions occur not infrequently in the *Metamorphoses*, which never received Ovid's final revision. See his 'envoi', p. xx.

Orphēi: adjective.

23. **cruentatis**: they tore the animals to pieces. So *divulsere*, 38, and cf. Eur. *Bacchae*, 739. Such scenes of animals cruelly dismembered and eaten raw were characteristic of the Bacchic orgies, and from them the god was called Dionysus Omophagus—eater of raw flesh. Swinburne, 'bloodfeasts of the Bassarids.'

24. **luce**: abl. of time.

25. **noctis avem** : the owl.

structo utrimque theatro. A poetical equivalent for 'amphitheatre'. The shows there began early (*matutina*) with fights between men and beasts (called *venationes*); the gladiatorial spectacles came later in the day.

theatro and **harena** (26) are poetical ablatives of place without prep.

26. **ceu.** The apodosis of the simile begins at *vatemque*, 27.

matutina. Time is often expressed by an adjective in Latin and Greek where English would have an adverb.

periturus, 'doomed.'

28. **non haec in munera factos,** 'fashioned for far different service than this.'

non haec = *alia* by litotes or meiosis, i.e. the effective use of a negative, instead of an affirmative, form of expression. Cf. Verg. *Aen.* iv. 646:

> 'ensemque recludit
> Dardanium, non hos quaesitum munus in usus'.

Aen. xi. 45:

> 'non haec Evandro de te promissa parenti
> discedens dederam'

and Hor. *Odes*, i. 15. 32.

29. **arbore**: abl. of separation, with *direptos.*

30. **pars** = *alii*, hence *torquent.*

neu desint. The irregular sequence of the present subjunctive is due to the fact that the clause expresses the purpose not of the action *subigebant*, but of the mention of the action ('that you may not suppose that'). So *ne dicam* ('not to say') is used without any reference to the tense of the principal sentence. Cf. viii. 579:

> 'quoque minus spretae factum mirere Dianae,
> Naides hae fuerant.'

The instance before us is less easy, since no verb of thinking, &c., is inserted to modify the irregularity of the sequence.

31. **presso,** 'down-driven.'

32. **fructum**: i.e. the future harvest.

35. **arma.** The original meaning of *arma* (etym. *ar*—fit to, fasten) is fitting, instrument, implement. Verg. *Georg.* i. 160 'dicendum et quae sint duris agrestibus arma'; and *Aen.* i. 177, where *Cerealia arma* is Vergilian for 'handmill'. It is often used of the tackling of a ship 513. From its meaning 'fit to' it easily comes to mean what is fastened to one as a protection, i.e. defensive armour as opposed to *tela*—weapons of offence, 382.

36. **sarculaquē.** In the second or fifth foot of the line *que* in 'arsis' may be lengthened, but only before a double consonant or its equivalent, and when another *que* immediately succeeds. It is imitated from the Homeric lengthening of τε. The present example of a long *que* before the single consonant *r* is most unusual, but we may suppose that this also is an imitation of Greek prosody, where the same peculiarity occurs.

37. **ferae**: adjective; 'the furious troop.'

38. **fata,** 'death,' 'murder.' Ovid is the first to use the word of *violent* death, destruction.

39. **illo tempore**: *tempus* is often used in Latin (like καιρός

in Greek) of a dangerous or disastrous time, and *tempora* frequently means 'calamities', &c. (758).

40. **inrita**: cognate accus., to be taken adverbially. So 541.

43. **in ventos**: with *recessit*.

47. **tonsa comam**: a sign of mourning. For the construction see 4 n.

47–8. In i. 584 Inachus, the river-god, swells his waters with the tears he sheds for his lost daughter Io. Ovid's fancy is less happy in the present case.

50. **diversa locis**, 'in different places,' poetical for *diversa*, or *diversis locis*. The ablative is one of respect.

Hebre. Apostrophe of this kind is freely employed by the poets, either for rhetorical effect, or for metrical convenience, or (as here probably) for the sake of variety.

52. **nescioquid** = *aliquid*. According to Vergil the exclamation was 'Eurydice!'

54. **mare**: accus. of motion towards after *invectae*. In prose *in mare* or *mari* (dative) would be required.

flumen populare, 'his native river,' the Hebrus.

58. **tandem**. Apollo, whether regarded as the father or patron of Orpheus, or as the god of poets and poetry in general, might have been expected to render more timely succour. Bacchus is more quick to anger.—*protinus*, 69.

62. **arva piorum**. The Elysian fields, according to Vergil and Ovid, were a part of the underworld. Homer and Pindar, on the other hand, place them in some far-off land beyond the setting sun—the 'Happy Isles' of Tennyson's *Ulysses*.

65. **anteit**: disyllabic.

66. **iam tuto**, 'at last in safety.' Observe how by 64–5 Ovid leads up to one of those rhetorical points to which he is so prone. The lecture-room must have rung with applause at this ingenious fancy, in which the tastes of his audience were doubtless satisfied.

[67–84. *Bacchus avenges his murdered minstrel by turning the Thracian Bacchantes into trees.*]

68. **amisso vate**. Latin idiom has a decided preference for the concrete, and prefers a simple noun and a past part. pass. to a verbal noun followed by a genitive. By Livy and Tacitus the usage is extended to other participles than the perfect passive. Livy, Preface 6 'quae ante conditam condendamve urbem traduntur'; and i. 25, 3 'publicum imperium servitiumque obversatur animo futuraque ea deinde fortuna quam ipsi fecissent'. R. 1410. It is one of Milton's Latinisms, e.g. 'after the Tuscan mariners transformed', 'since created Man', &c.

vate. So Orpheus is called 'Threicius sacerdos' in Vergil, and cf. 93. He introduced the Bacchic worship into Greece, and celebrated the rites on Mt. Cithaeron, in Boeotia. Bacchus, more-

over, is often represented as the patron and inspirer of poets. Cf. Hor. *Epist.* ii. 2. 77 'scriptorum chorus . . . rite cliens Bacchi'.

69. **matres**: 3 n.

Edonidas: poetical for 'Thracian'. The worship of Bacchus was especially popular among the Thracian tribes, who were proverbially hard drinkers. Thus *Edonis* in the Latin poets is often equivalent to 'Bacchante'.

70. **videre**: an emphatic use, 'looked on at, witnessed' the crime, without attempting to prevent it. Cf. Greek ἐπιδεῖν.

72. **traxit**: practically = *hausit*, 'drew down, rooted.' The MSS. reading *in quantum* is un-Latin and unintelligible. I have printed in the text Housman's conjecture 'via quam tum'. [Merkel marks 71–84 as an interpolation, and certainly (1) *in quantum*, (2) *harum* in 76 (? *artum*, an adverbial acc. = 'closely'), and (3) vv. 83–4 are so questionable that he may be right in excluding the passage. D.A.S.]

73–4. Order is: 'utque volucris ubi crus suum laqueis commisit, quos callidus abdidit auceps, sensitque teneri.'

74. **teneri**, 'that it is a prisoner.'

75. **plangitur**, 'flaps its wings.' *plangere*, 'smite,' is often used of striking the breast as an expression of poignant grief. Milton, *Samson Agonistes*, 'No time is this to weep or knock the breast.' Occasionally other parts of the body are specified—the head, or the thigh 81. The passive is often used reflexively, 'smite oneself,' i.e. 'mourn.'

trepidans, 'fluttering.'

78. **exsultantem**: conative, 'struggling to leap away, shake itself loose.'

81. **conata.** Instances of such 'frustration of effort' occur frequently in the poem, and are well calculated to display the poet's ingenuity in describing and varying the details of the transformations. See Simmons' note on xiii. 569. Milton has imitated *Met.* iv. 586 in the scene in *Paradise Lost* (x. 504) where Satan, on returning from his quest, receives from the fallen angels, not the expected acclamation, but 'a dismal, universal hiss', the assembled multitude being transformed into serpents.

82. **fiunt**: plural by attraction into the number of *robora.*

84. **putes** and **fallare.** Three points deserve notice here: (1) the 'potential' subjunctive. This is preferable to explaining it as part of a conditional sentence, with a suppressed protasis—'if you were to see them'. (2) Both the imperfect and the present tenses of the subjunctive are used 'potentially'. The latter is more vivid—a sort of 'historic' present. (3) Observe the 'ideal' second person, i.e. the 'you' is imaginary and = 'one'.

[85–145. *Bacchus next repairs to his favourite haunts in Lydia. There Midas, king of Phrygia, restores to him his foster-father and attendant Silenus, and the god bids him demand whatever*

recompense he pleases. The greedy monarch asks that everything he touches may be turned to gold, and his prayer is granted. But when his meat and drink suffer the same transformation, he is like to perish, and begs that the boon be revoked. Whereupon Bacchus bids him fare to the river Pactolus and purify himself of his golden taint by bathing in its waters. Hence the golden sands in the bed of that river.]

85. Bacchus is not content with visiting the murderers of his bard with the retribution described 67-84: he shakes the dust of the country off his feet (*quoque* going with *agros*). But *nec satis*, &c., is perhaps here, as elsewhere in Ovid, little more than a formula of transition.

86. **choro** here = Greek θίασος, Bacchic rout, throng.

meliore: as compared with his spurious worshippers the Thracian Bacchantes.

sui: in emphatic position, 'his beloved, favourite.'

88. **erat**: *quamvis*, on the analogy of *quamquam*, is often followed by the indic. in the poets, though in the best prose (in accordance with its derivation—'however much', with jussive subj.) it is invariably constructed with the subjunctive.

89. Bacchus is attended by a 'bodyguard', like the Roman commander-in-chief with his *cohors praetoria*'. There is a humorous reference to the unwarlike character of the troop of Bacchanals, whose sole weapon was their pith wand.

90. **at Silenus abest.** *At*, being more abrupt than *sed*, is sometimes used to mark the transition to a fresh story. Ovid often, as here, by remarking the absence from a company, family, or city of some one whose presence might naturally have been expected, proceeds to account for this circumstance in another tale. So the Trojan and Roman legends in Books xii-xv are introduced by the absence of Paris from the mourning for his half-brother Aesacus. Cf. also vii. 162, 515, xiii. 578, 640, and Introd. xv.

91. **vinctumque coronis.** This playful touch is taken from Verg. *Ecl.* vi. 19:

'(Sileno) iniciunt ipsis ex vincula sertis.'

Tennyson:

'the poet satyr
Whom the laughing shepherd bound with flowers.

93. **cum.** Probably the conjunction. Supply *tradidit*, 'at the time when he also imparted them to Eumolpus.'

Cecropio, 'Athenian'—to distinguish him from his ancestor of the same name, who was a king of Thrace.

Cēcrŏpĭō Eūmolpo: for the unelided vowel 17 n. The line is also 'spondaic', i.e. has a spondee in the fifth foot. This is rare except with proper names. Note that in a 'spondaic' line the fourth foot *must* be a dactyl.

94. **simul**: conjunction=*simulatque*.

sacrorum: sc. Bacchi. Cf. 68.

95. **adventu**: abl. of cause, 'in honour of.'

genialiter, 'with festal cheer.' The Romans believed that every man had a genius—a sort of life spirit or guardian angel, which shared his joys and sorrows throughout life. Genius is, in fact, often employed fancifully as the equivalent of a man's self, his *animus*. Accordingly to treat the genius well (*indulgere genio*) comes to mean to enjoy oneself, and *genialis dies*—a day given to the gènius = a festal day.

96. **bis quinque**. In expressions of multiplication prose uses the distributive (here *bis quinos*).

iunctas: sc. *diebus*.

98. **Lucifer**: the morning star, harbinger of day (Greek φωσφόρος). Cf. ii. 114:

> 'Diffugiunt stellae quarum agmina cogit
> Lucifer et caeli statione novissimus exit.'

The metaphor is a military one, 'brings up the rear of the starry host,' and is different from Milton's in *P. L.* v. 708:

> 'The morning star that guides the starry flock.'

The same star, appearing at evening, is called Hesperus; this dual function is commemorated by many poets, ancient and modern—Plato (trans. by Shelley), Cinna, Cicero. Tennyson, *In Memoriam*, cxxi:

> 'Sweet Hesper Phosphor, double name,
> For what is one, the first, the last,
> Thou like my present and my past,
> Thy place is changed; thou art the same.'

undecimus, 'for the eleventh time.'

99. The addition of *iuveni* shows that Ovid intends a pleasantry. King translates:

> 'The truant Elder to his Pupil bore.'

100. **inutile**: as often, not simply 'useless', 'bootless' (i.e. shown by the result to be such), but by litotes 'hurtful', 'baneful'. So xiii. 38 'sibi inutilior'.

101. **altore recepto**: 68 n.

102. **male usurus donis**, 'fated to find the boon his bane.' *male*, as often, ='to his hurt', 'disastrously', not 'badly', for the fatal nature of the gift would preclude any right use. Cf. 136, and ii. 148 (of Phaethon) 'male optatos axes.' *Uti* here not 'use' but 'find', 'experience', a common sense. For the future part. used of not 'intention' but 'destiny' cf. also *nocitura*, 104. [I incline to take *male* as = *non* (as in Verg. *Aen*. iv. 8 'sic unanimam adloquitur male sana sororem') and *uti* as 'enjoy' (like χρῆσθαι). Then 'male usurus donis'='destined to get little good

from the gift', and we arrive at much the same meaning by a somewhat different way. D.A.S.]

103. **fulvum**: a stock epithet, as in the 'red gold' of our English ballads. In later Latin *fulvus* occurs as a slang term for gold coin (like our 'yellow boy').

vertatur: jussive subjunctive, in semi-dependence on *effice*.

104. **optatis**: substantival, 12 n.

munera solvit. The expression is on the analogy of *solvere pecuniam*, &c. Bacchus duly pays the reward for service rendered—the restoration of his strayed reveller, 101. But the same phrase is used in 135, in reference to this same *munus*, with exactly the opposite sense, 'revoked,' and possibly *solvit* is an interpolation from that place. [It would be very easy to read *flevit* here, taking the word closely with *nocitura*: 'bewailed the harm the gift would do, and was vexed that,' &c. D.A.S.]

105. **Liber**: see Vocabulary.

petisset: virtual oratio obliqua, representing the god's thought.

106. **malo**, 'the fatal gift.'

Berecyntius heros. Like the Greek ἥρως, *heros* corresponds to our 'hero' only in its special signification of 'demigod'. Midas had a divine parent in the person of the goddess Cybele, who was worshipped on the Phrygian mountain Berecyntus, 16 n. So 'Tirynthius heros' = Hercules, 'Calydonius heros' = Meleager, and cf. 773.

107. 'He puts the fulfilment of the promise to the test by touching this and that.' *polliciti*: probably neuter, used substantivally. *fides* may be either belief, faith in a thing, or that which justifies such belief—a promise and its *bona fides*, or faithful performance.

108. **sibi**: i.e. his powers.

Observe the characteristic variation of expression in this description of the king's alchemy, 108–26. Ovid is in his way as insatiable as Midas, 'aurea fingens omnia.'

110. **palluit**, 'grew instant pale.' The perfect expresses the suddenness of the transformation. The colour of gold is described by the Latin poets as 'pale', with strict propriety from their own point of view, since the paleness of a swarthy Southern complexion is sallow or yellow. Cf. 145, 417, and also Cat. *Peleus and Thetis*, 100 (of Ariadne) 'Quam tum saepe magis fulvore expalluit auri.'

111. **contactu potenti**, 'his magic touch.' *Potens*, 'compelling,' 'prevailing', is regularly used of magic or mysterious power, and is a stock epithet of Hecate, goddess of witchcraft. Cf. 308 'tactu . . . potenti.'

112. **massa**, 'nugget,' 'ingot.'

Cereris: 126 n.

113. **demptum tenet** = 'demit et tenet'.

114. **putes**: 84 n.

altis, 'dignitatis causa', as supporting the portals of a royal palace; cf. 649.

115. **admovit**: 'frequentative' or 'iterative' perfect of present time, as in the best prose. *laverat*, 116, *contigerat*, 122, and *miscuerat*, 125, are the corresponding pluperfects of past time. R. 1717, Bradley, § 434.

videntur, 'are seen.'

116. Here, as in 121, the *ille* is redundant.

117. **palmis**: simple abl. of separation, where prose would require a preposition (29).

Danaen. A skilful reference to the golden shower, in which form Jupiter obtained admission to Danae, confined by her father Acrisius, king of Argos, in an inaccessible castle. iv. 611 'Persea quem pluvio Danae conceperat auro'. William Morris has a beautiful version of the story in 'The Doom of King Acrisius'.

123. **convellere**, 'chew.'

dente: i. e. he tried to evade the transformation by not using his hands.

124. **premebat** here = *tegebat*, 'spread over', as in ix. 353 'lentus premit inguina cortex'.

125. **auctorem muneris.** The Latin poets often substitute for the product or province of a god the name or description of the god himself. So Mars stands for war, Ceres (112) for corn, bread, Vulcanus for fire, and here 'auctorem muneris' = Bacchus = wine. The convention is burlesqued by Juvenal, vii. 24, 25:

> 'quae
> componis dona Veneris, Telesine, marito,'

i.e. commit your scribblings to the flames, my poor bard.

The 'conceit' here is artificial in the extreme, but quite typical of Ovid. There is a similar frigidity in xii. 614 'armarat deus idem, idemque cremarat' (of Achilles, who had been armed by Neptune, and was burnt on the funeral pyre). See 621 n. *auctor* here = 'giver'. See Vocabulary. Ovid much affects the use of *auctor* with a genitive, such phrases serving as a concise substitute for a relative clause.

125–6. **miscuerat . . . videres.** The first sentence, though expressed independently (for rhetorical liveliness), is in sense subordinate to the second. Cf. Juv. iii. 100:

> 'rides, maiore cachinno
> concutitur: flet, si lacrimas conspexit amici,'

and Hor. *Sat.* i. 1. 45, i. 3. 15. English, in the same way, sometimes has parataxis (co-ordination) of clauses instead of hypotaxis (subordination). Translate: 'Did he mix . . .? you might have seen.'

126. i.e. his palate rejects the transformed draught. K. expands:

> '(it) chokes his heaving gorge and drips
> And dribbles from his lips in fluid gold.'

videres: 'potential' subj., 84 n.

127. **divesque miserque.** An oxymoron, like Hor. *Odes*, iii. 16. 28 'magnas inter opes inops'. Another in 133.

130. **meritus**: adverbially, 'deservedly.'

ab. Often inserted by the poets (and Livy) where a simple abl. (instrumental) would seem more natural. Perhaps personification is intended here, the gold being represented as the actual tormentor or mocker.

131. **splendida**, 'glistening,' 'burnished' with gold, referring either to his arms, or, perhaps, to the sleeves of his garment. Cf. 136 'circumlitus auro'.

132. **Lenaee**: see Vocabulary.

pater. Gods and beneficent powers are often so styled. The title is even extended to great rivers—the Tiber (Verg. *Georg.* iv. 369) and the Nile (Tib. i. 7. 23). Compare also 'pater Ennius' (Horace and Propertius), like our Dan Chaucer (Dan=Dominus). When *pater* is used in this way, the idea of majesty predominates over that of age. In 99 Bacchus is referred to as *iuvenis*, and in iv. 17 Ovid speaks of his 'inconsumpta iuventas'.

133. **specioso damno**: K., 'glittering curse', an instance of 'oxymoron'—the figure by which words of contrary force are effectively conjoined. A well-known instance is Tennyson's

> 'His honour rooted in dishonour stood,
> And faith unfaithful kept him falsely true.'

eripe: sc. *me*.

134. It is better to punctuate at *numen*, and thus make 'mite deum numen' a separate sentence, supplying *est*. If it is taken as attributive to Bacchus, *deum numen* must be merely a periphrasis for *deus*, 'the kindly godhead.' But the plural of the genitive seems strange.

peccasse: sc. *se*. R. § 1346. Ovid is fond of this omission, where there can be no ambiguity.

135. 'Annuls the boon granted as the faithful performance of his promise'. Merkel reads *factique fide*, 'as proof of what he had done', i. e. that he had restored him to his former estate.

136. **neve** = *et ne*, the *et* going with *ait*, the *ne* with *maneas*. The poets, and Ovid in particular, allow the *et* which connects *ait* or *inquit* with the preceding sentences to coalesce with a negative belonging to the speech itself: 263 'neque' ait 'sine numine vincis'.

male: 102 n.

137. **magnis** marks Sardes as the metropolis of Lydia. Cf. *Her.* vii. 165 'magnis Mycenis'.

amnem: the Pactolus, 87.

138. **per**, 'over,' with *carpe viam*.

montis: Tmolus.

139. **venias**: subjunctive, because of the idea of purpose involved. Bradley, § 441.

140. **plurimus**, 'in fullest stream.' Latin and Greek quite commonly use πολύς, *multus*, *plurimus*, adverbially. Cf. Verg. *Ecl.* vii. 60 'Iuppiter et laeto descendet plurimus imbri'; Eur. *Hipp.* 443 Κύπρις γὰρ οὐ φορητὸς ἢν πολλὴ ῥυῇ.

141. 'Cleanse thy body and thy guilt,' an easy zeugma (146 n.).

142. **iussae**: the epithet is 'transferred'. Translate: 'as ordered,' 591. Cf. Verg. *Aen.* x. 444 'socii cesserunt aequore iusso'.

vis aurea: the power of turning into gold everything he touches.

144-5. Lit., 'Even in our day the fields, as they drink in the seed of the now ancient vein of ore, grow stark and yellow in their clods, soaked with gold'. But Strabo, a contemporary of Ovid, declares that these alluvial deposits had been exhausted before his time.

145. **pallentia**: 110 n.

[146-193. *But Midas, though cured in body, was no less stupid than before, and his folly procures his punishment at the hands of another god. For when Pan and Apollo engaged in a musical contest, with Tmolus the mountain god for umpire, the witless Midas alone disputed the verdict in favour of the Lord of Song. Whereupon the incensed god changed his tasteless ears into those of an ass. Midas attempted to conceal his disfigurement, and only his barber learnt his secret. But he, with the garrulity of his kind, was unable to keep it to himself, and not daring to betray it to any other human being, dug a pit in the ground. Into this he whispered the words, 'Midas hath ass's ears,' and covered the place as before. But a clump of reeds sprang up on the spot, and when these rustled in the wind, they murmured this same sentence, and published the king's shame to the world.*]

146-7. **silvas et rura colebat, Panaque.** An instance of zeugma, the figure by which (1) a verb is used in different senses with two objects, or (2) another verb has to be supplied to suit the second object. Here *colere* with *silvas et rura* = 'haunt', 'frequent,' with *Pana* 'worship'. Cf. Verg. *Aen.* i. 264 'moresque viris et moenia ponet', where *ponere* = 'establish' in the two senses of 'enact' (with *mores*) and 'build' (with *moenia*). Pope, *Windsor Castle*:

'See Pan with flocks, with fruits Pomona crowned.'

148. **nocitura**: for the use of the future part. see on *usurus* 102.

149. **stolidae praecordia mentis**, 'dull-witted mind'. *praecordia* is properly the midriff which protects the heart. Hence it comes to = *cor* and then *mens*, for the heart was considered to be the seat of the intellect. Thus *praecordia mentis* is merely a periphrasis for *mens*.

150. **nam** introduces an illustration of Midas's stupidity in the story of his perverse verdict.

late: with *prospiciens*.

riget practically = *stat*. Either would express the idea of immovable fixity.

151. **in**: redundant.

clivo utroque: either side of the mountain. Mt. Tmolus is situated between Sardes on the north and Hypaepa on the south.

153. The reading in the text is Prof. Slater's emendation. 'Ovid may very well have written "iactat sua *crimina* Nymphis"—brags of his conquests to the Nymphs. *crimen* is often used in this sense, and is constantly by the scribes confused with *carmen*.' The MSS. give *carmina*, but this can hardly be retained, in view of *carmen* in the verse following. See however 22 n. Mr. G. M. Edwards in the *C. P. L.* reads *flamina*, the conjecture of H. Schenkl. This seems to have little to support it save Hor. *Odes*, iii. 19. 18:

'cur Berecyntiae,
cessant flamina tibiae?'

and in that passage the meaning is fixed by *tibiae*. There is nothing to lend similar assistance here.

154. The invention of the fistula or shepherd's pipe (Greek σῦριγξ) is attributed to Pan, Verg. *Ecl.* ii. 32:

'Pan primus calamos cera coniungere plures
instituit.'

The Pandean pipe consisted of a number of reeds of unequal length fastened together with wax. But the material is often put for the instrument—*harundo*, reed, 154, *calamus*, stalk, 161, and, by a further extension, Vergil has *avena*, oatstraw. *cannae*, reeds, 171, is perhaps contemptuous. There are many imitations of this usage in our English poets, e.g. Collins's *Ode to Evening*:

'If aught of oaten stop or pastoral reed ...'

leve: depreciatory, 'trivial, rustic.' Milton, *Lycidas*:

'Their lean and flashy songs
Grate on their scrannel pipes of wretched straw.'

155. **Apollineos**: 8 n.

prae se = 'prae suis cantibus': an instance of '*comparatio compendiaria*,' the 'abbreviated comparison, a construction especially adapted to the genius of a synthetic language like Latin or Greek. Their syntax lacks a convenient use of the pronoun like our English 'that of', and they have to adopt either the cumbrous method of repeating the substantive or the compendious form of

comparison here noted. The stock example is Homer, *Il.* xvii. 51 κόμαι Χαρίτεσσιν ὁμοῖαι—'hair like to (that of) the Graces.' Horace, a master of matchless conciseness, much affects the usage. Cf. especially *Odes* iii. 6. 46 and Page's note, and see below 163, 410, 417 for similar brevity.

156. **sub**, 'before (lit. under) Tmolus as umpire.' *Sub* as in 'adhuc sub iudice lis est'.

impar: since Apollo is the god of song, and his instrument the cithara, while Pan, the shepherd god, plays on his rustic pipes. The poet's description of Apollo (165–9), probably drawn in detail from some actual masterpiece of statuary like the Apollo Citharoedus in the Vatican, skilfully emphasizes the contrast between the contestants. The story is more usually told of Marsyas, and has been treated by Matthew Arnold in *Empedocles on Etna* and by Sir Lewis Morris in *The Epic of Hades*. Ovid describes his flaying *Met.* vi. 382 et seqq., but only mentions the contest.

157. Observe the ingenuity with which the poet manages the details of this daring personification.

senior = *senex*, as often in the poets, and always, it is said, in Ovid. It is here an honourable title like *pater* (132). Compare its English derivatives *sire*, *sir*.

iudex: predicative, 'as adjudicator.'

consedit, 'is set.' One of several technical terms of the law courts in this passage—*sub iudice*, 156, *nulla mora est*, 161, *aderat*, 162. For *consedit* cf. xiii. 1 'consedere duces', &c. (of the session of Greek chieftains, met to award the arms of the dead Achilles).

157–8. **aures liberat arboribus.** From his ears he brushes back, as if hair, the trees with which his height is wooded, in order to hear with all distinctness the music of the competitors.

158. **caerula**: by the common transference of the colours of natural objects to their corresponding deities (398 n.), Tmolus is here poetically feigned to have dark-blue hair, because the hazy summits of distant mountains show bluish to the view. In support of this explanation one might perhaps quote Shakespeare, *Antony and Cleopatra*, iv. 12:

> 'Blue promontory, with trees upon 't.'

Caerulus, however (like πορφύρεος), may mean simply 'dark'.

162. **barbarico** here = Phrygian. The Phrygian deity naturally elects to play a Phrygian air on his pipes. The word has a secondary sense of 'uncouth', 'outlandish,' in contrast with *docto* and *dulcedine* below (169, 170). Observe the effective juxtaposition of *barbarico* and *Midan*. It was to be expected that the dull and tasteless Phrygian king would be charmed by the wild and exciting strains of the Phrygian music, which stood in proverbial contrast to the soberness of the 'Dorian mood'. The whole

scene represents allegorically a phase of the clash between the two civilizations, Hellenic and Oriental, which was part of the life of the Greek settlers on the seaboard of Asia Minor.

barbaricus from *barbarus*, which is by formation an onomatopoeic (i.e. imitative) word for 'unintelligible'. But just as the Greeks often applied it to some particular division of the non-Hellenic world, e.g. the Medes and Persians, so in the Augustan poets it occasionally = 'Phrygian', and by a further limitation 'Trojan'. Hor. *Epodes*, ix. 5:

'sonante mixtum tibiis carmen lyra
hac Dorium, illis barbarum.'

Verg. (?) *Ciris*, 166 'barbarica buxus' = 'tibia Phrygia'.

aderat: a legal term for presence in court in the interest of a friend on his trial.

163. **post hunc** = 'post huius cantum'.

ora: 8 n.

164. It is prosaic to take this to mean merely that Tmolus turned his head with its trees. K. better:

'All his groves
Turned with their Lord, expectant of the song.'

sua: as often, referring not to the subject of the sentence, but to some other substantive, expressed or implied; here, 'his (Tmolus's) native wood.'

165. **caput**: 4 n.

166. **saturata**: i.e. the robe has been dyed and redyed. Cf. Greek δίβαφος.

palla: a long trailing robe, the customary apparel of actors and harpers. Verg. *Aen.* vi. 645 (of Orpheus) 'Threicius longa cum veste sacerdos'.

168. **a laeva**: on his left side, i.e. with his left hand.

plectrum. The lyre was played with a *plectrum*—striker or quill, or with the fingers. When both are mentioned, as in this passage, there is raised the vexed question of the difference, if any, between the two methods of playing. For the whole description of Apollo Citharoedus cf. Lygdamus (Tib.) iii. 4. 35 sqq. and Postgate's note. In that passage it is clearly implied that the god uses the plectrum to accompany the joyous opening of his lay, the fingers coming into play when the song changes to a mournful plaint. The explanation of the older commentators is that the plectrum is used to obtain a fuller effect at the end of the song by striking several chords together. Passages which bear on the point are Verg. *Aen.* vi. 647; Stat. *Silvae*, v. 3. 31; Claudian, xxxiv. 15.

169. **artificis status ipse fuit**, 'his was the very pose of a Master.' The ancients attached great importance to correctness of delivery, and the different classes of public performers had each its

conventional attitude. [Professor Slater takes *status ipse* differently. 'His stance *alone* (before he struck a note) bewrayed a master': this certainly has more point.]

171. **citharae submittere cannas**: lit. to lower his reeds before the lute. K. 'The vanquished pipe confess the victor lyre.' For the expression cf. Livy ii. 7 'submissis fascibus'.

174. **nec** = '*but* not'.

176. **trahit in spatium**, 'draws out lengthwise.' Cf. ii. 197 '(Scorpius) porrigit in spatium signorum membra duorum'; vii. 782:

> 'nec limite callida recto
> in spatiumque fugit, sed decipit ora sequentis
> et redit in gyrum, ne sit suus impetus hosti.'

177. **imas**, sc. *aures*, 'at their roots.'

posse moveri, 'the faculty of wagging.' *posse* is the object of *dat* and has a substantival force. Cf. ii. 483 'posse loqui eripitur'.

178. **cetera**, 'all else about him.'

in: in respect of, as regards. Here 'at the cost of'.

179. **induitur**: middle voice, i.e. the reflexive use of the passive, hence the accus., which must be distinguished from both the 'retained accus.' and 'accus. of respect' (4 n.).

180. **turpique pudore.** A very difficult expression. Perhaps an abl. of description, 'his brows with their unsightly disfigurement,' but against this explanation (and the reading 'turpemque pudorem') is the fact that the deformity lies in the *aures*, not in the *tempora*. This difficulty might be removed by reading with two MSS. 'Ille quidem celat, turpique onerata pudore tempora.' Cf. *Fast.* iv. 219 'At cur turrifera caput est onerata corona?' Professor Slater thinks that *turpi* may conceal an objective genitive, but that if the reading is sound it must be regarded as either a stock epithet, 'humiliating,' &c. or 'transferred' from Midas to his feelings. In the latter case the words would mean practically 'in shame at his disfigurement'. Merkel brackets 'turpique... temptat'.

181. **velare tiaris**: the tiara or mitra was tied under the chin with lappets.

182. **longos**, 'when grown long.'

184. **cupiens**: concessive, 'much as he longed.'

187. **terrae haustae**, 'into the pit which he had digged.'

188. K.: 'and filled again the pit, and 'neath the clods
Stamped down the tale.'

189. **tacitus**: now that he has eased his breast of its torturing secret.

192. **agricolam**: humorously for the 'planter', 'sower of the seed.'

ab: 130 n.

193. **coarguit**, 'betrays,' 'noises abroad,' a rare use.

[194–220. *Apollo, after punishing Midas, flies northward to the Troad, where he finds Laomedon building the walls of Troy. Together with his fellow-god Neptune, he puts on human shape, and agrees for a fixed sum to assist the king in his undertaking. But when the ramparts are finished according to the covenant, Laomedon refuses to pay the gods their wages; and in revenge Neptune inundates the land. Nor might the resentment of the offended deities be appeased until the king's daughter Hesione was exposed to be the prey of a sea-monster. Hercules bargained with the king for his divine horses as the price of her deliveranse, but again Laomedon refused to fulfil his contract. Whereupon he undertook an expedition against the city, sacked it, and gave Hesione in marriage to Telamon, as a reward for his prowess.*]

194. **abit**: the subject is *Latoius* (196).

195. **citra**: on the Asiatic side of the Hellespont, regarded from Mount Tmolus.

196. **Latoius**: see Vocabulary.

197. Sigeum and Rhoeteum were the two famous promontories of the Troad, each crowned by a town of the same name. They were three or four miles apart, and between them the rivers Scamander and Xanthus fell into the sea. But Ovid chooses here to speak of the Sigean, Rhoetean deep (*profundi*) rather than of the headlands themselves or their towns.

198. **ara**: for this altar cf. Hom. *Il.* viii. 249.

Panomphaeo: see Vocabulary.

199. **novae**: the first builder was Ilus, father of Laomedon.

moliri, 'labour at.' This word is used variously, but always of doing something with difficulty or effort. So of building, planning, driving, hurling, ploughing. Vergil has many instances.

200. **suscepta**, 'designs,' 12 n.

201. **nec** = *et . . . non*, the *et* joining *crescere* and *exposcere*, the *non* going with *parvas*.

202. **genitore profundi**. The gods are styled the 'sires' of the elements over which they preside. Cf. Stat. *Ach.* i. 61 'magni rector genitorque profundi'. Or *genitor* here, like *pater* 132, may be merely an honourable appellation.

203. **formam**: for accus. 179 n.

204. **aedificat**. Apollo is here represented as building. According to the other version of the legend, he tended sheep in the neighbourhood, while Neptune built the walls. The story that he moved the stones into their places by the music of his cithara is post-Homeric, and evidently an imitation of the similar tale of Amphion and Thebes.

moenibus: the 'citadel' of the city.

205. **stabat**, 'stood finished.'

pretium infitiatur: either 'refused them their reward' or

'denied (that he had promised) the reward'. *periuria* seems to suggest the former.

pretium = *merces*. Cf. Hor. *Odes*, iii. 3. 21:

'ex quo destituit deos
mercede pacta Laomedon.'

206. **perfidiae cumulum**: in appos. to the sentence 'addit falsis periuria verbis'; trans. 'crowns his faithlessness by'.

207. **non impune feres**, 'thou shalt not escape scatheless,' the usual meaning of this phrase, which in its origin is probably a metaphor from freebooting, 'to carry off unpunished.' viii. 279 is, I think, an unexampled use in the sense 'suffer to go unpunished'.

208. **avarae**, 'niggard,' the epithet which properly belongs to the ruler being transferred to his city, 215.

209. **complevit**, 'covered,' 'whelmed,' an uncommon meaning.

211. **monstro**: dative of advantage.

212. **poscitur**: by Apollo and Neptune.

213–14. **dios equos**. These were the steeds, descended from those of the Sun God, with which Jupiter had compensated Tros, father of Ilus, for the ravishment of his son Ganymede. The MSS. have *dictos*, 'agreed on,' 'stipulated,' but this is an inept repetition of the idea of *promissa*. Maximus Planudes, a Greek monk (flor. c. 1320), who translated the *Heroides* and *Metamorphoses*, has *θείους*, whence Boissonade, his editor, reads *divos* here, and Postgate *dios*.

215. **periura**: 208 n. Faithlessness is a stock reproach to the Trojan race. This is the innuendo in Laomedontiadae, the appellation by which they are addressed in Verg. *Aen.* iii. 248. No doubt the later associations of Troy with the perfidious Paris and the engagement of the community in his personal quarrel helped to give a general application to the taunt.

216. **nec** = '*but* not', the negative going with 'sine honore'.

pars militiae. Cf. *Her.* viii. 44 'hic pars militiae, dux erat ille ducum', where the contrast shows that *pars militiae* = no more than *unus militum*. *miles* often = a *private* soldier. See Simmons' note on xiii. 367.

217. **que**: adversative 'but'. So in Greek *οὔτε . . . τε* = 'not . . . but'.

data: by Hercules.

nam. The connexion of thought is, 'it was meet that Telamon, too, should wed a noble wife, for his brother Peleus,' &c. Ovid then passes to two stories of Peleus: (1) his wooing of Thetis, 221–65; (2) his visit to the court of Ceyx, and the tale of the grisly wolf, 266–409.

218. **avi**: his father Aeacus was son of Jupiter.

219. **soceri**: Nereus.

220. **contigit**: here, as generally, of *good* fortune, 268.

220. **haud uni**: litotes for 'many'.

coniunx: emphatic, 'wedded wife.' Peleus was the only mortal who had been united to a goddess in wedlock.

[266–345. *Peleus, brother of Telamon, exiled from Aegina, comes to Trachin and supplicates King Ceyx for assistance, which is readily promised. He finds that monarch in mourning for his brother Daedalion, and learns from him the sad story of his loss. Chione, the daughter of Daedalion, had become the mother of twin sons by the gods Mercury and Apollo, and in her pride had disparaged the sovran beauty of Diana. Whereupon the incensed goddess slew her with an arrow. The bereaved Daedalion, demented with grief, cast himself from the height of Mount Parnassus; but Apollo had pity on him, and transformed him in mid-air into a falcon.*]

266. **nato**: Achilles. The ablative is one of respect.

267. **cui**: sc. *is erat*.

iugulati Phoci, 'the murder of Phocus,' 68 n. The genitive is one of definition after *crimina*. Cf. Verg. *Aen.* i. 27 'spretaeque iniuria formae'.

crimina: 8 n. Phocus, the son of Aeacus, king of Aegina, by the sea nymph Psamathe, was by a mishap killed by Telamon, his half-brother, at a game of quoits; or according to another version, which Ovid follows, assassinated by him, Peleus being accessory to the deed. For this crime they were banished by their father; 346–490 relate the vengeance of Peleus' stepmother and the expiation of that hero.

267–8. **si demas . . . contigerant**. For this quasi-conditional sentence cf. *Rem. Am.* 139 'otia si tollas, periere Cupidinis arcus'; also the commoner type 'memoria minuitur, nisi eam exerceas', Cic. *De Sen.* vii. 21, where *minuitur* is the 'universal present'. The subjunctive is common with the 'ideal second person'.

268. **sanguine**: the genitive of the crime would be more usual.

269. **patria**: adjective = *paterna*.

271. **genitore**. The ablative is that of origin. *genitore* may be omitted in translation.

nitorem, 'brilliant beauty,' as often. The expression is to be taken literally here, for the children of the gods of light (Apollo, Lucifer, &c.) were fabled to inherit from their sires a peculiar brightness of countenance. Hence 'maestus dissimilisque sui', 272, 3, where *maestus* refers, as usually, to the *appearance* of sorrow—'with mien o'ercast', in contrast with its usual lustre.

272. **ore ferens**. The abl. here belongs to the category in R. 1174, 'where the place is also the means'. *ferens* either 'displaying', equivalent to the prose *prae se ferens*, or = *referens*, 'reproducing', 'recalling to mind'. Cf. Verg. *Aen.* iv. 328:

'si quis mihi parvulus aula
luderet Aeneas, qui te tamen ore referret,
non equidem omnino capta ac deserta viderer.'

273. **fratrem ademptum**: 68 n.

275. The three verbs *venit*, *intravit*, and *reliquit*, following *postquam*, go to make up the protasis of the long sentence 'quo postquam . . . memorat'. In the apodosis *memorat* is the principal verb, and 'copia cum facta est' is subordinated to it.

276–7. Construe: 'reliquitque sub opaca valle haud procul a muris greges pecorum (quos secum trahebat) (et) armenta, quae secum trahebat.'

276. **trahebat**: appropriately of the slow trailing gait of the cattle.

277. **sub**, 'down in', a pregnant use of the preposition.

279. **velamenta.** It was the custom for suppliants to bear wands or olive branches tipped with woollen fillets. Cf. Soph. *O. R.* 3 ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι: Verg. *Aen.* vii. 237 'praeferimus manibus vittas ac verba precantia' (an instance of zeugma).

qui. Observe the distinction between the adjective *qui* and the substantival *quis*. *qui* implies a description 'what manner of man'.

282. **iuvet**: jussive subjunctive, in semi-dependence on *petit* 103 n. It is incorrect to explain this common construction by supposing an omission of *ut*; *iuvet* is in its origin an independent jussive, and is thus only partially subordinated to *petit*. R. 1606.

contra: adverb.

283. **mediae quoque plebi**, 'even to the humbler sort' (much more to you); *media plebs*, a common expression in Ovid for the 'middle classes', &c.

284. **nec**: 201. The emphasis falls on *inhospita*—'no churlish realm is this we own'. We may compare the sentiments expressed by Dido in her welcome to Aeneas and his followers, Verg. *Aen.* i. 562 sqq.

285. The commentators have discovered needless difficulty in this line. Ceyx says that such favours as Peleus craves—a dwelling in Trachin or its countryside—are freely granted even to the humbler of his subjects. But besides his own readiness to accede to the request ('huic animo' = 'this feeling of mine towards you'), the suppliant is able to urge decisive claims (*momenta*) in the shape of his renown and divine lineage. *momentum* (*mov-mentum*—the metaphor is from a balance), like the corresponding ῥοπή in Greek, has always the notion of a *decisive* motive, cause, or event. So Lucan's famous line, 'Momentumque fuit mutatus Curio rerum' = Curio's defection *turned the scale* in the struggle (between Caesar and the Senate). Cf. Ovid, *Epist. ex Ponto*, iv. 13. 49 'quanta potes praebe nostrae momenta saluti'.

286. **avumque Iovem**: (the fact that) Jupiter is your grandsire, 218.

tempora: 8 n.

287. **haec**: deictic, with a wave of the hand, 'the land you see'.

pro parte: an adverbial phrase like *pro rata*, 'in a (half) share.'

vocato: the 'future' imperative for emphasis.

288. **qualiacumque**: modest or depreciatory, as often. The idea is 'this poor realm of mine'. Cf. Verg. *Aen.* i. 78 'quodcumque hoc regni'—'this kingdom, if I may call it so'.

utinam videres: imperfect subjunctive of a vain or unrealized wish. Bradley, § 152.

289. **flebat**, 'began to weep.'

290. **Peleusquē**: 36 n.

291. **hanc**: deictic again—he points to the hawk hovering above them.

292. **putetis**: the correct prose construction with *forsitan*, which is used adverbially with the indic. only in the poets and post-classical writers.

294. **frater**. All the MSS. read *acer*, and have a line at 293: 'vir fuit: et tanta est animi constantia tantum' (corrected 'quantum'). But the verse is feeble and its Latinity more than questionable, while the omission of any connexion between 292 and 294 is quite in the manner of Ovid. The bold but almost certain correction of *acer* is due to Bentley's penetration.

295. **genitore**: Lucifer. For the abl. 271 n.

296. See 97 n.

297. **mihi**: the so-called dative 'of the agent' after the perfect passive. It is really a dative of interest, but the inference is made that the person interested is the agent. M. 250 a.

299. **illius virtus**. An easy instance of the periphrasis, common from Homer onward, by which the real subject of a sentence is expressed as a genitive (or a possessive adjective) dependent on a noun which describes its quality. Thus Homer's βίη Ἡρακληείη = the strong Hercules. Cf. Hor. *Odes* i. 3. 36 'perrupit Acheronta Herculeus labor'; Juv. iv. 107 'Montani quoque venter adest', humorously for 'the corpulent Montanus'; Milton, *P. L.* vii. 355 'Where the might of Gabriel fought'.

300. **Thisbaeas**: after Homer, who speaks of 'dove-haunted Thisbe' (*Il.* ii. 502). This is an instance of what is known as an 'ornamental' or 'literary' epithet, i.e. an epithet used not so much to specify an object as to recall to the reader's mind the passages in Greek poets where the same description occurs. This tendency was carried to excess by several Roman poets in imitation of the practice of their models, the erudite and pedantic Alexandrian school. But even Vergil has many instances, e.g. 'Strymonian' cranes, 'Idumaean' palm-trees, 'Amyclaean' dogs, 'Cretan' quivers.

302. **bis septem**: 96 n.

318. **peperisse duos**: Philammon and Autolycus.

dis placuisse duobus: Mercury and Apollo.

319. **nitenti**. The best MSS. read here *tonanti*, others *nitenti*. I have printed the latter in the text, regarding Merkel's arguments against *tonanti* as decisive. He reads *comanti*, and compares xv. 749 'stellamque comantem'. But *nitenti* may with almost equal probability be supposed to have suffered corruption into *tonanti*.

M. contends that the epithet must refer to Lucifer, not to Jupiter, because (1) there is no good warrant in ancient mythology for assigning Jupiter as an ancestor to Lucifer; (2) if there were, Ovid could not have omitted to mention the fact at 286, while conversely some reference to Lucifer is decidedly called for in the present passage; (3) *progenitor*, placed in such close connexion with *genitor*, implies only one remove from it. Cf. *proavus* and *avus*.

322. **sustinuit** = ἔτλη, *ausa est*, 'had the presumption, hardihood to'.

323. **factisque placebimus**: ironically. *factis* is emphatic, the phrase being equivalent to 'si non facie placemus, at factis placebimus'. K. suitably expands:

'My face not please thee! Then,' she said, 'my hand
Perchance may please thee better.'

For *que* attracted into the speech 136 n.

324. **nec mora**, 'on the instant,' no sooner said than done.

325. **meritam**, 'offending.' So *merui* often = *peccavi*.

326. **nec vox temptataque verba**: perhaps a hendiadys, 'the sound of the words she essays to utter'.

sequuntur, 'come to her lips,' lit. second (her attempt to speak); *sequi* and *secundus* are frequently used in this sense. The line is imitated from Verg. *Aen*. xii. 911–12 'non lingua valet . . . nec vox aut verba sequuntur'.

328–9. lit. 'And I, grief-stricken, embracing her, suffered then an uncle's sorrow in my heart, and sent to console my fond brother.'

329. **misi**: Daedalion being away at the wars, possibly, 298. If we could suppose that he was fighting Phorbas and the Phlegyae at Delphi, 414, Ovid's geography might be defended at 339. But this is no more than a conjecture. *dixi* is also read.

330. **cautes**. Cf. Hor. *Odes* iii. 7. 21:

'scopulis surdior Icari
voces audit adhuc integer.'

Eur. *Medea* 28:

ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει νουθετουμένη φίλων.

Burns, *Duncan Gray*, 'Meg was deaf as Ailsa Craig.'

331. **natam ademptam**: 68 n.

332. **ardentem**: on the funeral pyre. Cf. Verg. *Aen.* xi. 200 'ardentes spectant socios'.

332–3. **impetus fuit ire**: *impetus est* = *conatur*, *contendit*, and so by a natural licence comes to be followed by an infinitive. This convenient substitute for the cumbrous or metrically inconvenient prose construction with gerund or *ut* clause is generally found in the case of substantives which are formed from verbal stems. So here *impetus*, from *in-peto*.

333. **rogos**: 8 n.

334. **concita**: proleptic or predicative—'set his legs racing in flight'.

335. **pressa**, 'galled.'

336. **iam tum**: even before his transformation.

337. **plus homine** = 'plus quam pro homine', *plus* here = *velocius*. For the fancy cf. xiv. 388 (of Picus, changed into a woodpecker by Circe):

'Ille fugit, sed se solito velocius ipse
currere miratur: pennas in corpore vidit.'

putares: 84 n.

339. The distance from Trachin to Parnassus is nearly forty miles. Ovid here, as elsewhere, shows scant regard for geographical accuracy. See, however, 329 n. In viii. 549 Theseus, journeying eastward from Calydon to Athens, is held up by the river Achelous in spate! The Achelous is some distance to the west of Calydon.

341. **subitis**, 'new-created,' almost 'miraculous'. Ovid frequently uses it of sudden creation or transformation: vii. 372 'subitus olor' (of Cycnus transformed into a swan); *Ibis* 275:

'nec tibi sit tumidis melior Neptunus in undis,
quam cui sunt subitae frater et uxor aves' (i. e. Ceyx).

Milton, *P. L.* viii. 354:

'With such knowledge God endued
My sudden apprehension.'

pendentem: proleptic, = 'ut penderet.'

343. **virtutem antiquam**: the valour which was his characteristic before his metamorphosis. Ovid, in describing the metamorphoses, constantly dwells on moral affinities between man and the animal world, and after all deduction is made for the unreality involved in some of these playful fancies, they yet seem to indicate a genuine humanity of sentiment towards the brute creation. This feeling is strikingly embodied in the fifteenth book, where Pythagoras is introduced as the humanitarian advocate of a vegetable diet, and the expounder of its philosophical basis of Metamorphosis and Metempsychosis.

maiores corpore. Classical prose would have 'magnas pro corpore', or less commonly 'maiores quam pro corpore'. Cf.

Caes. *B. G.* i. 2 'pro multitudine hominum . . . angustos se fines habere arbitrantur'.

345. **dolens . . . dolendi.** Repetition of this kind is a favourite device of the poet, and is especially common with a change of voice, 'deceptus decipit', &c. Cf. 442, 3.

[346–409. *Such the king's tale. When lo! there flies to them the herdsman whom Peleus had left to tend his cattle. Breathless, he relates that a murderous wolf is harrying the kine on the shore. 'To arms!' But Peleus, conscience-stricken, sees in the wolf an emissary of his stepmother, sent to avenge her murdered son, and when Ceyx, to his wife's dismay, proffers his armed help against the ravager, he courteously declines. 'Prayer alone will turn away the Nereid's wrath.' But his petition falls on deaf ears: it is left for Thetis to intercede and procure pardon for her husband. But the wolf, now grown insatiable, stays not his slaughter at the Nereid's command, and is turned into the 'Wolf Stone'. Peleus makes his way to Magnesia, and there at last is absolved from his bloodguiltiness by King Acastus.*]

This episode is derived from Nicander. See Introduction xiii.

350. **ferat**: subj. because in orat. obl. after *edere.*

351. **trepidi oris.** Genitive of description with *Trachinius* (sc. *heros* or *rex*). The line aptly marks the kindly solicitude of the monarch for his guest.

352. This speech of the herdsman shows little of Ovid's undoubted dramatic power. It is too prolix and bombastic to befit a speaker of humble rank (and scant of breath, 347), and the descriptions which it contains, however elegant, are quite inappropriate at a time when 'delay is ruinous', 376.

353. **medio orbe**: poetical abl. of 'place where' without preposition.

354. **videret**: 'subj. by assimilation' to that of the sentence on which it depends, 'cum . . . respiceret'.

The meaning is that the distance already traversed, on which the Sun looks back, is as great as that which still lies before him, i.e. he has completed the half of his career. We are thus told three times (cf. *medio orbe* and *altissimus* in the previous line) that it was noon-day. See Introd. xvi.

359. **templa**: 8 n.

subsunt, 'lies hard by.' Some of the older commentators proposed to take the line as referring to the home of Nereus on the ocean floor, but had this been the poet's meaning, he would have expressed it differently.

360. **trabibus,** 'tree-trunks,' as often, 642.

361. **Nereides**: cf. 380. The wolf is the chosen instrument of Psamathe's vengeance, 267 n., and naturally makes his lair in the vicinity of her temple.

361. **ponti**: with *deos*, 'gods of *the* sea'—the Malian gulf.

364. **paludem.** Such repetition (anaphora) is not uncommon after a relative, even where no ambiguity is possible.

366. **lupūs.** Observe the rare lengthening of the final syllable, allowed when a pause follows *us* in 'ictus'. Verg. *Georg.* iii. 189 'invalidus etiamque tremens etiam inscius aevi'.

iuncisque. The MSS. give *niveisque* (M.) and *silvisque* (N. and others). Merkel reads his own arbitrary conjecture *mucisque*, and cites as an example of the plural 'nostris lexicis incogniti', Sen. *N. Q.* iii. 16. 2. For *iuncis* cf. viii. 336 'lenta salix ulvaeque leves iuncique palustres'. Burmann *ulvisque*.

367. **spisso**, 'clotted.'

rictus, and 368 **lumina**: 4 n.

368. **fulmineos**, 'flashing,' of the boar's tusks. Cf. x. 550 'fulmen habent acres in aduncis dentibus apri'; viii. 289 'fulmen ab ore venit' (of the Calydonian boar). It has also a subsidiary sense 'murderous', 'death-dealing'.

370. **rabie**: the savage frenzy, sent upon him by the Nereid.

neque . . . curat, 'does not choose to.' Cf. Verg. *Georg.* i. 39 'nec repetita sequi curet Proserpina matrem'.

ieiunia: 8 n.

372. **hostiliter**, 'with fell intent.' The ravages of the wolf are deliberate, like those of the Calydonian boar, 'famulus vindexque Dianae', sent by that goddess to harry the provinces of the gods preferred to her by King Oeneus, viii. 282. Cf. 381.

374. **leto est data** = *occisa est.*

375. **unda prima**, 'the water's edge.' So Cat. ii. 3 'cui primum digitum dare adpetenti', where 'primum digitum' = not 'first finger' (*index*) but 'tip of her finger'.

demugitae, 'filled with lowing, bellowing.' Occurs only here.

376. **dubitare.** The infinitive after *remittere* is rare and poetical.

378. **arma**: 35 n. For this repetition, common in the poets, cf. xii. 241 'certatimque omnes uno ore "arma, arma" loquuntur.' It conveys vividly the idea of excitement.

coniuncta tela feramus, 'let us make a united attack.' The epithet is 'transferred'.

379. **dixerat**, 'he had said,' 'he ceased.'

nec = '*but* not'.

380. **admissi**, 'his crime,' 12 n.

Nereida: Psamathe, 267 n.

colligit, 'gathers.' [This use of *colligo* is not common in the Augustan period. 'Colligor ex ipso dominae placuisse sepulcro'—part of the epitaph on Corinna's Psittacus, *Am.* ii. 6. 61. It occurs three times in the *Dialogus* of Tacitus. Conington on Persius v. 85:

'mendose colligis,' inquit
'Stoicus hic aurem mordaci lotus aceto.'

says that it is the technical term for logical inference—συλλογίζεσθαι. So Juv. xi. 198 'eventum viridis quo colligo panni'. D. A. S.]

381. 'Was making his losses an offering to the shade of Phocus.'

383. **rex Oetaeus**: Ceyx. Trachin was close to Mt. Oeta.

385. **capillos**: 4 n.

386. **hos ipsos**: the tresses already braided.

infusa: middle voice; 'clinging to'.

387. **sine se** refers to subject of *mittat*, not to that of the principal verb *precatur*.

389. **illi**: sc. *inquit*.

pulchros, 'becoming,' in the double sense of 'beautiful' and 'honourable'. That the former sense is present and indeed predominant here is shown by such passages as *A. A.* iii. 153 'neglecta decet multas coma', and Pseudo-Tibullus iv. 219 (of Sulpicia) 'seu solvit crines, fusis decet esse capillis'.

pios, 'fond,' 'wifely'. See Vocabulary.

390. **plena est promissi gratia vestri**, 'the kindness of your promised assistance is (already) complete.' Peleus declares himself amply satisfied with the generous offer already made (287) and is unwilling to give his hosts any further trouble on his behalf. K. differently:

'Enough thy husband's ready-proffered aid
Bends me to thanks.'

But though the *first* person plural is often used for the singular, *vos* and *vester* are never=*tu* and *tuus*. Since, therefore, *vestri* must point to both Ceyx and Alcyone, the *promissum* is more fitly referred to 287, where Ceyx is speaking for himself and his queen (cf. *tenemus*, 284), than to 382, 3.

391. **nova monstra**: an allusive line. Peleus' share in the hunting of the Calydonian boar has cost him dear, 409 n. The emphasis falls on *nova*—'no *fresh* monsters'. This is, I think, more pointed than to take *nova monstra* as merely='this strange portent.' Perhaps *movere* should be read.

392. **numen pelagi**: the Nereid, Psamathe.

393. **arce summa**, 'on the crest of the hill.'

396. **villos**: 4 n.

398. **caeruleam**. This, like other epithets applied to the sea (*viridis*, *glaucus*, *vitreus*), is by the poets naturally transferred to the deities of that element, 158 n.

399. **nec**, '*but* not.'

400. **hanc**=*huius*, 'for this sin.'

401. **sed enim**: 13 n.

403. **lacerae**: in sense with *cervice*, a 'transferred' epithet.

404. **marmore**. The more usual construction is *in* with accus., but the ablative is occasionally found, though the use is not very fully

illustrated in the lexicons. Cf. below 742; iv. 396 'quae modo fila fuerunt, palmite mutantur'; ix. 81 'tauro mutatus membra rebello'; xii. 34 'supposita fertur mutasse Mycenida cerva'. This abl. is akin to, but not identical with, that which Horace affects, e.g. *Odes*, iii. 1. 47:

'cur valle permutem Sabina
divitias operosiores?'

Stories of this kind were suggested by the resemblance, real or fancied, of a rock, stone, or other natural object to the animal or object in question, cf. xii. 23 'fit lapis et servat serpentis imagine saxum'; and Homer's story of the petrifaction of the Phaeacian ship (*Od.* xiii. 156). Antoninus Liberalis asserts that this 'Wolf Stone' was long to be seen on the borders of Locris and Phocis.

mutavit: sc. Psamathe.

404–5. **corpus . . . servavit.** The punctuation in the text, suggested by Professor Slater, gives *que* a more natural position in the sentence.

409. **Haemonio** = *Thessalico*, as often. Haemon, son of Pelasgus, was father of Thessalus, and Haemonia was the old name of Thessaly.

According to the account more generally received, Peleus sought refuge in his exile, not with Ceyx, but with Eurytion, king of Phthia, and it was for the bloodguiltiness incurred when he by mishap transfixed his host with an arrow during the hunting of the Calydonian boar, that he was shriven by Acastus. If the interpretation I suggest for 391 be correct, Ovid has drawn, *suo more*, from both accounts.

purgamina: for plural, 8 n. Whoever was guilty of a serious transgression was not allowed to take part in the worship of the gods until he had been shriven by an innocent man. For the nature of this purification see vii. 261 'terque senem flamma, ter aqua, ter sulfure lustrat'.

[410–474. *Ceyx, perturbed by these untoward happenings, resolves to consult Apollo at his shrine over sea. His wife tearfully essays to wean him from his design, or at least to prevail upon him to take her in his company. She is turned from her pleading only by his promise to return within two months. His leavetaking and sailing.*]

In this story, as in the preceding, Ovid follows Nicander.

'The episode of Ceyx and Alcyone, one of the most charming and pathetic of all the stories, is a genuine sea-idyll. Though, as so often happens, overlaid with detail, it makes one feel with the life of those τοῖσίν τε θαλάσσια ἔργα μέμηλεν more than any other ancient work except the *Odyssey*.' Sellar.

410–11. **fratris sui** vaguely defines *prodigiis*—the transformation of Daedalion is meant (291–345).

fratrem secutis = 'prodigia fratris secutis.' For the construction, 155 n.; the reference is to the episode of the destroying wolf and its petrification, 346–409.

It is strange that the editors do not remark the harshness and obscurity of the expression here. May not 'fratrem secutis' in the sense of 'prodigies attendant on his brother' be a gloss on 'fratris sui prodigiis', which has ousted the latter half of 410. [Perhaps the reading should be 'fratris *questu* fratremque secutis'. 'fratris questu' = his brother's lament, plaint. Cf. 331 'natam delamentatur ademptam'. D.A.S.]

The order is 'Interea Ceyx, turbatus anxia pectora prodigiis et fratris sui et fratrem secutis, parat'.

pectora: 4 n.

412. **oblenimina.** Ovid has as a decided liking for these neuters ending in *-men*, as Chaucer for words ending in -cioun: *purgamen* 409, *imitamen* 626, *medicamen*, and *moderamen* occur only in the *Metamorphoses.*

The MSS. reading *oblectamina* does not furnish the required antithesis to *turbatus pectora; oblenimina* is Korn's conjecture.

413. **nam** introduces a clause explaining why Ceyx, in order to consult Apollo, was compelled to seek his shrine at Claros overseas, instead of visiting the world-famous oracle at Delphi, which was not far distant from Trachin, 339 n.

415. **consilii**: for the gen. cf. vi. 268 'tam subitae matrem certam fecere ruinae'. Classical prose would have '*certiorem* facit *de consilio*' (*consilii* also, but not in Caesar). This genitive is an extension of the use after adjectives of knowledge and ignorance.

417. **buxo simillimus.** For construction, 155 n. The paleness of the yellow boxleaf was proverbial. See note on *palluit*, 110.

419. **ter**, 'again and again,' of an indefinite number of times. So 'terque quaterque' and other combinations.

422. **cura mei**: attracted into the relative clause.

423. **securus**, 'untroubled,' 'unconcerned'. *Securus* conformably to its derivation (*se* = *sine* + *cura*) implies not safety but a man's own sense of safety, whether this is well or ill grounded. This, too, was the primary signification of the English derivative. Shakespeare, *Rich. II*, II. i:

> 'We see the wind sit sore upon our sails,
> And yet we strike not, but securely perish.'

But the subjective sense tended to pass into the objective, and thus the word became, to the impoverishment of the language, a mere synonym for 'safe'. Trench, *Select Glossary.*

425. **puto**: ironically, as often when parenthetical. *at puto* often introduces objections which the speaker then proceeds to refute. In this case the objection is purely imaginary.

425. **tantum**: the adverb.

428. **laceras tabulas**, 'timbers tempest-tossed.' *lacer* is often used of shipwrecks.

429. **sine corpore**: adjectival with *tumulis*, 'corseless tombs,' i.e. cenotaphs. Prose writers avoid this attributive use of adverbial phrases, except in certain stock forms. A 'cenotaph' is a tombstone erected in memory of a dead person whose body has not been recovered. The proper celebration of funeral rites was all important in the eyes of the ancients, who believed that the souls of those who were denied this honour were doomed to wander restless over the earth. The mention of inscriptions (*nomina*) is of course an anachronism.

431. **socer Hippotades.** Alcyone was daughter of Aeolus (444), the divine gaoler of the winds, who was son of Hippotas.

sit: subj. of virtual orat. obl. as representing the assumed thought of Ceyx, his 'fallax fiducia'.

432. **contineat** and **placet**: subj. 'by assimilation' to the mood of the sentence on which they depend.

434. **incommendata.** This word only here. *commendatus* = entrusted to one's care, and so easily comes to mean well-tended, protected. *incommendatus*, under the protection of no one, 'abandoned'.

436. **excutiunt.** The ancients conceived, perhaps on the analogy of the friction of flints, that lightning was produced by the shocks and encounters of the winds and the clouds.

437. Cf. 431 n. A picturesque touch.

438. **hoc**: prose would have *eo*.

440. **certus eundi.** From Verg. *Aen.* iv. 554 'iam certus eundi'. *certus* in this sense takes a genitive on the analogy of that which follows adjectives of desire like *cupidus*, *studiosus*. The genitive here is different from that at 415.

443. **erit**: sc. *ferendum*.

444. **Aeolidis**: 431 n.

445. **sidereus**, 'star-descended,' 271 n.

ignis: of ardent love.

446. **cursus**: 8 n.

449. **causam probat**, sc. *ei*: *probare* is to show a thing to be right or fitting, secure its approval or acceptance. So 'probare aliquid alicui'—to convince one of something, obtain his assent or consent to it.

451. **nobis** here probably = *mihi*. It is the plural 'of majesty', like the royal (and editorial) 'we' in English.

452. **patrios**: of Lucifer, 271.

454. **est admota**: to the mind of Alcyone.

456. **suis**: emphatic = *propriis*, 'its due equipment'. Note in this line (1) the rare spondaic penultimate. Cf. 93, though the hiatus and proper name differentiates that instance from this. A better parallel would be Verg. *Aen.* iii. 549 'cornua velatarum

obvertimus antemnarum'; (2) the ending in a word of four syllables, cf. 17 and Vergil just quoted.

457. **rursus**: with *horruit.* Shuddering was a bad omen.

461. **iuvenes** = simply *remiges*, 'the lusty rowers'. *iuvenis* does not correspond to our 'youth', for it is often used without any special reference to age. According to regular Latin usage, it means a man in the prime of life—of any age between 17 and 46, during which citizens were liable to serve in the army. *iuventus* is common in Livy for the 'fighting-men' or military strength of a state.

quaerente moras, 'seeking pretexts for delay.' Cf. Tib. i. 3. 16 'quaerebâm tardas anxius usque moras'.

462. **geminis**: the galley was a bireme, having a double bank of oars on either side.

463. **sustulit**: from her swoon.

466. **prima.** If this be taken predicatively with *signa*, the meaning is that the first sight she sees on returning to consciousness is her husband signalling from his bark. Thus the unromantic Germans. It is surely more poetical when taken with the subject of *videt*—Alcyone. With love's keen vision, she is the first to pick out her husband's form on the receding vessel. A similar passage is *Her.* v. 63 'hinc ego vela tuae cognovi prima carinae', where Palmer quotes Scott's *Maid of Neidpath*:

'Ere scarce a distant form was kenned,
She knew and waved to greet him.'

466–70. In these lines Ovid has imitated himself. See his description of the leave-taking of Protesilaus and Laodamia, *Her.* xiii. 1–25.

470. **summo fluitantia malo**, 'flapping at the masthead.'

471. **nec** = *ne quidem.*

473. **pars.** Cf. Hor. *Odes*, i. 3. 8 (of Vergil) 'animae dimidium meae', and in colloquial English 'better half.' See also note on 'sine me me pontus habet', 701.

[474–572. *At first all goes well. A favouring breeze springs up, and the seamen cease their rowing and crowd on all sail. But on a sudden the south-east wind descends in squall, and anon all is confusion. The crew do their part amid the turmoil of sea and warring winds, but their seamanship is unavailing. The rain falls in torrents, the starless sky is lit up with the lightning, and when the ship is beset within and without by the waves, all give themselves to despair. At last a wave snaps mast and rudder and overwhelms the vessel. The king's last prayer is that the sea may wash his body to his wife, and with her name on his lips the waves close over his head.*]

Ovid's description of the storm at sea abounds in reminiscences of the treatment of the same theme by other poets, e.g. Vergil and

Propertius, and he has imitated himself in his later poems, especially *Trist.* i. 2. This part of the book as a whole is vigorous and poetical, but disfigured by the faults of over-elaboration and straining after effect, which appear in so much of the poet's work.

474. **portibus**: 8 n.

475. **pendentes**: proleptic or anticipatory use; cf. 341. The sailors, at the hint of a breeze, cease rowing, and fix their oars to hang facing the side of the ship.

476. 'They brace the yards topmast high, and crowd on all canvas to catch the favouring gale.'

478. **non amplius**: adverbial, thus not affecting the case of *aequor*.

medium aequor: half the distance.

479. **puppe**: *puppis*, lit. stern, is often used of a ship by the figure which the grammarians call synecdoche—the representation of a whole by one of its parts. So *carina*, 524.

erat = *aberat*. Cf. x. 664 'metaque erat longe'.

utraque tellus: their starting-point and their goal.

482. 'Forthwith strike all sail aloft.' *iamdudum*, 'this long while,' is properly used of past time, and when used with imperatives, the order is to delay no longer to do what should have been done before. The explanation of this vivid mode of expression, by which an order is thrown into the past, is that the imperative involves the idea of duty, and is therefore equivalent to a gerundive. So in Cat. lxiv. 372:

> 'quare agite optatos animi coniungite amores
> dedatur cupido iamdudum nupta marito,'

where *iamdudum*, though usually connected with *cupido*, may quite well be taken with the jussive subjunctive *dedatur* which = *dedenda est*. Such an instance may be regarded as transitional to the use with the imperative. For other instances of the imperative with *iamdudum*, Verg. *Aen.* ii. 103 'iamdudum sumite poenas', Ovid (?), *Her.* xix. 118, xx. 80, *Met.* xiii. 457.

483. **antemnis.** In the termination of this and similar formations we see the remnant of the past. part. pass. which was common originally to Greek and Latin. Thus *antemna* = ἀνατεινομένη and *alumnus* (99) = *alomenos*.

486. **subducere remos.** The oars, already (475) placed in their sockets on the outer side of the vessel, are now 'shipped' as a precaution against their being washed away or damaged by the heavy sea.

487. **munire latus**, 'secure the sides,' by stopping up the holes made for the oars. Caulking may also be meant.

ventis vela negare: lit. refuse the sails to the winds, i.e. furl them.

488. **egerit**: from *eger re*.

aequor refundit in aequor. One of Ovid's 'pueriles ineptiae', as Seneca (*N. Q.* iii. 27. 12) not too harshly styles them. K. 'back to Ocean gavè his proper flood.'

489. **rapit**: the main idea in the word is speed. Trans. 'instant furls.'

490. **omni e parte**: sc. *caeli*. This image of a war of the winds occurs frequently in the poets. Verg. *Aen.* ii. 416:

> 'adversi rupto ceu quondam turbine venti
> confligunt, Zephyrusque Notusque et laetus Eois
> Eurus equis.'

491. **indignantia**: proleptic.

492. **nec**: the negative goes with *fatetur*; cf. 201.

qui sit status, 'how they stand.'

493. **iubeat** and **vetet**: deliberative subjs. dependent on *scire*.

498. **inductas**, 'drawn over,' 'shrouding' the sky, cf. i. 263 'quaecumque fugant inductas flamina nubes'.

502. **his agitur vicibus**, 'is swayed by these changes' (in the sea's temper). The *vices* are described 497–501.

504. **valles**: sc. Acherontis. Cf. Verg. *Aen.* iii. 564:

> 'tollimur in caelum curvato gurgite et idem
> subducta ad manis imos desedimus unda.'

505. **demissam**, 'sunken,' in the trough of the waves.

507. **dat fragorem**: *dare* is often joined by the poets with nouns denoting sound. There is a similar periphrasis in 527, where *dat saltus* = *salit*. See Vergil's instances collected by Page on *Aen.* xii. 383.

latus: 4 n.

508. **olim**: lit. 'at that time', of both past and future. Frequently, as here, in similes. Trans. 'ofttimes'. Cf. xiv. 429:

> 'ut olim
> carmina iam moriens canit exequialia cygnus.'

509. **laceras**: proleptic, = 'ut eas lacerent.'

arces: i.e. the turrets on the city wall.

510–11. **ire pectore**, 'charge full-front.' But the expression is at least questionable.

[Merkel may be right in bracketing 510–13 as an interpolation. The antithesis *pectore* and *arma* is weak, and even if *pectore* could mean θυμῷ and be understood as an adverb = *fortiter*, the difficulty and weakness would remain. D. A. S.]

512. **se admiserat**, 'careered headlong.' The metaphor is from a horse given the rein.

513. **arma**: 35 n. A tasteless play upon the word.

514. **cunei**: wedges, by which the hull was made tight, the 'laterum compages' of Verg. *Aen.* i. 122; Greek χελύσματα.

514. **cerae**: the caulking of wax. Pitch was more generally used for this purpose.

517. **credas**: 'potential' subj., 84 n.

519–20. Two weak lines. The inclusion of 'vela madent nimbis' in the dreadful circumstances of the shipwreck comes perilously near bathos. For 'undis . . . aquae', we should expect 'aquis . . . undae', *undis* being a most inappropriate expression in this connexion for the waters from heaven. The inversion seems harsh and pointless.

521. **caeca**: perhaps passive, 'dark,' 'impenetrable.'

525. **numero**: sc. *commilitonum.*

526. **defensae** = *quae defenditur*, for the action of the participle is not past in reference to that of the verb *adsiluit*. This 'timeless' use of the past. part. (corresponding to the Greek 'aorist') is rare, except in the case of deponent verbs. M. 431 b and obs. 1.

527. **spe**: what is hoped for, the object of his ambition.

528. **tamen**: to be taken with *unus*, 'though single-handed, still.' Like the Greek ὅμως, *tamen* is often so used as a concise equivalent of the longer form with *quamquam*. Cp. Verg. *Ecl.* i. 28 'libertas, quae sera tamen respexit inertem', and the beautiful instance (which defies translation) in *Aen.* iv. 328 (quoted on 272 above).

530. **decimae**. The Romans believed that each tenth wave was larger and more powerful than its forerunners. Cf. *Trist.* i. 2. 49:

> 'qui venit hic fluctus, fluctus supereminet omnes,
> posterior nono est, undecimoque prior.'

The kindred word *decimanus* thus became a synonym for 'huge'. Lucilius, the Roman satirist (180–103 B.C.), reproves Gallonius, a notorious glutton, for squandering all his substance on a 'monstrous sturgeon'—*acipensere decimano.*

impetus undae, 'the wave, in its onslaught.'

532. Order: 'quam descendat velut in moenia captae urbis.'

descendat: subj., because purpose or motive is implied. Bradley, § 442.

moenia = 'walls of oak', bulwarks.

533. **pars**: sc. *maris.*

538. **mortes**: here 'hazards of death'. The plural is rare; cf. Verg. *Aen.* x. 854 'omnes per mortes animam sontem ipse dedissem', where *mortes* = different forms of death.

540. **funera**: 429 n.

541. **inrita**: cognate accus., to be trans. adverbially, 40.

542. **subeunt**: sc. *animum.*

543. **pignoribus**, 'pledges of affection.' Children are 'pledges' as being security for the mutual affection of their parents. The word also retains part of its primary meaning, for a man's offspring would be the first to be chosen as a hostage for his good behaviour.

544. **in ore**, 'on his lips.' So below 562, and cf. Prop. iii. 7. 17:

'quid cara natanti
mater in ore tibi est?'

545. **unam**: sc. *eam*.

546. **vellet**: 'potential' subj., 84 n.

550. **duplicata**. See 521 above 'tenebris hiemisque suisque'.

552. **animosa** = *superbiens*, and goes with *spoliis*. The 'spoils' are the mast and rudder.

superstes: sc. *est*. The resistless wave towers triumphant over the stricken vessel, even as a victor bestrides his prostrate enemy, before giving him the death blow.

555. **sua** refers not, of course, to the subject *quis*, but to *Athon Pindumve*, 164 n.

556. **praecipitata**: reflexive.

562. **plurima**: 140 n. For the expression here cf. 544 and *Her*. ii. 32 'quique erat in falso plurimus ore deus'.

564. **corpora**: poet. plural. Or, perhaps it = *membra*, but see 8 n.

569. **mersum**: proleptic, like Vergil's 'submersas obrue puppes' (*Aen*. i. 69).

570. **posses**: subj., because *nec quem* = 'nec talem ut eum'.

571. **luce**: *lux* from 'daylight' comes to mean 'day'. Here by a curious stretch of meaning it = 'night'.

excedere caelo: not to succour his son, but to shun the painful sight of his death. So ii. 330 the Sun God, mourning the loss of his son Phaethon, hid his face for a day. And cf. Verg. *Aen*. x. 473.

[573–91. *Meanwhile Alcyone, all unconscious of her husband's doom, is making preparations for his return, and offering propitiatory sacrifices to the gods. To Juno, above all others, she addresses her vows. But the goddess at last resolves to inform her of the sad event, and sends Iris to the court of the Sleep God to bid him have the tidings conveyed to the queen in a dream.*]

574. **dinumerat noctes**: see 453.

induat and **gerat** 576 final subjs.

576. **reditus**: poet. plur., 8 n., very common with the verbal nouns of the 4th declension. But there is possibly a real plural meaning here. Tennyson, *In Memoriam*:—

'Expecting still his advent home;
And ever met him on his way
With wishes, thinking, "here to-day,"
Or "here to-morrow" will he come.'

inanes. Tennyson again:

'O mother, praying God will save
Thy sailor,—while thy head is bowed,
His heavy-shotted hammock-shroud
Drops in his vast and wandering grave.'

The passage is a reminiscence of Verg. *Aen.* xi. 49 (of Evander, bereaved of his son Pallas):

> 'et nunc ille quidem spe multum captus inani
> fors et vota facit cumulatque altaria donis.'

578. **Iunonis**: because she, under the title of Pronuba ('best bridesmaid') was the goddess of marriage, 'cui vincla iugalia curae' (Verg. *Aen.* iv. 59).

579. **nullus erat**, 'was no more.' *nullus* is often found as an emphatic negative in familiar writing and speech—the Comedians, Catullus, and Cicero in his Letters.

582. **hoc**, 'this last petition'—'ut nullam sibi praeferret'. For its fulfilment see 544, 5. There is a grim 'irony' in this line.

584. **sustinet**, 'endures,' 322.

funestas. Whoever had committed homicide, or had come into contact with a dead body, was held to be polluted. For the necessary purification, 409 n. We have here a poetical extension of this notion, since Alcyone had not been near her dead husband. It may be a reminiscence of Verg. *Aen.* vi. 149 (the Sibyl to Aeneas of the drowned Palinurus):

> 'praeterea iacet exanimum tibi corpus amici
> (heu nescis) totamque incestat funere classem.'

587. **iube . . . mittat**: *mittat* is jussive subj., in semi-dependence on *iube. iubere* is usually constructed with the accus. and infin. For the subjunctive, 282 n.

589. **dixerat**: 379 n.

velamina: 8 n.

590. **arcuato**: to be scanned as a trisyllable. The rainbow, according to the poets, is the bridge by which Iris descends to earth and ascends again (632). For the whole passage cf. xiv. 829 (where Iris, at the bidding of Juno, repairs to Hersilia, who is mourning the loss of her husband Romulus, to convey her to heaven to rejoin him there):

> 'flebat ut amissum coniunx cum regia Iuno
> Irin ad Hersiliam descendere limite curvo
> imperat et vacuae sua sic mandata referre';

and 838:

> 'in terram pictos delapsa per arcus.'

591. **iussi**: 142 n.

[592–673. *Iris fares to the Cave of Sleep, delivers her charge to the drowsing god and hurries away, but not before she experiences the sleepy influence of the place. From among the host of Dreams Somnus chooses Morpheus to convey the news. He issues forth on the errand. Arrived at Trachin, he takes on the semblance of Ceyx, and announces her loss to the sleeping queen.*]

This description of the Cave of Sleep, into which Ovid has woven

his dream-lore, is perhaps the most brilliant passage in the book, and has often been imitated by modern poets, e.g. Chaucer and Spenser. The poet here gives scope to his peculiar talent for personification. For the whole episode he is probably indebted to his own fancy rather than to any of his predecessors. His account of the dreams is different from that in Homer, *Od.* viii. 562 et seqq., which Vergil follows in *Aen.* Book vi.

596. **dubiae crepuscula lucis,** 'a gloaming of faint light,' sc. *sunt. exhalantur* does not go with *crepuscula.* The twilight is the result of the steaming cloud and mist.

597. **ales cristati oris**: the cock, chanticleer. Tennyson:

'The crested bird that claps his wings at dawn.'

598. **silentia**: 8 n.

599. **canibus sagacior anser.** Observe the climax 'vigil ... solliciti ... sagacior'. The legend which relates how the vigilant geese gave the alarm when the Gauls, already masters of the city, had escaped the notice of the dogs, and were scaling the Capitol, obtained for them with the Romans the reputation of the most wakeful of animals. The story is probably 'aetiological', i.e. invented to account for an existing custom or name. There was an annual procession in honour of Juno, at which geese were carried, bedecked with flowers, through the city, while dogs were exhibited nailed to boards. This custom, the origin of which was perhaps forgotten and doubtless disputed, is probably the genesis of the tale.

603. **aquae Lethes**: not 'Lethe's water', for that river was in the lower world, but 'Lethaean water', i.e. like Lethe, in its quality of inducing sleep and forgetfulness.

quem: sc. *rivum,* in its second sense of 'bed, channel'.

604. **invitat somnos.** Hor. *Epodes,* ii. 27:

'fontesque lymphis obstrepunt manantibus
somnos quod invitet leves.'

605. **fecunda**: the poppy was so called on account of the abundance of seeds in its pod.

610. **medio**: with *in antro.*

hebeno: abl. of place where. *hebeno sublimis* is poetical for *in hebenina sponda,* 'on an ebon frame, bedstead.' For the omission of *in* cf. Verg. *Aen.* xi. 67 'iuvenem agresti sublimem stramine ponunt'.

611. **unicolor**: i.e. *pullus.*

613. **hunc circa**: anastrophe of the prep., common in poetry.

varias: true and false. Iris asks for the former, 626.

615. **harenas,** '*grains* of sand.'

616. **simul** = *simulatque,* 94.

616–17. **manibus dimovit.** Iris makes her way through the thronging phantoms like a person advancing through brambles, brushwood, &c. It may be remarked that the implied metaphor

is inconsistent with *iacent*, 614. Ovid here, as elsewhere, is careless in the management of his elaborate detail.

618. **sacra**: as being the home of a god.

gravitate: of the heaviness of sleep. So Cicero has 'gravibus oculis'.

620. **pectora**: 8 n.

621. **excussit sibi se**, 'shook himself off.' Ovid cannot resist quips of this kind. Cf. 125 n. Similarly in viii. 819 (of Fames and the hapless Erysichthon) 'seque viro inspirat'.

622. **quid**, 'why.'

cognovit: here = *agnovit*, 'he knew the goddess.'

623. **Somne**: repeated for emphasis. Compare the more impressive example in Shakespeare, *Macbeth*, II. ii. 32–4:

> 'Methought I heard a voice cry "Sleep no more!
> Macbeth does murder sleep", the innocent sleep,
> Sleep that knits up the ravell'd sleave of care.'

627. **Herculea**: an anachronism. Hercules' death on Mt. Oeta (383), from which Trachin was called Herculea, happened later.

Trachine: ablative (in locative sense). Prose would have the accus. (after *adeant*).

627–8. **iube . . . adeant**: 587 n.

628. **simulacra naufraga**: for plur., 8 n. 'The shape of him that suffered in the storm' (Dryden).

630. Similarly in viii. 812 Ovid says of the Oread sent to bid Fames inspire Erysichthon with a prodigious hunger:

> 'visa tamen sensisse famem, retroque dracones
> egit.'

634. **artificem simulatoremque**: by hendiadys for 'expert imitator'. [The phrase is adapted from Prop. i. 2. 8 'nudus Amor formae non amat artificem.' D. A. S.]

For **Morpheus** see Vocabulary.

635. **quisquam alter**, 'any of his fellows.' *alter* often = neighbour, companion, &c.

640. For **Icelos** and **Phobetor** see Vocabulary.

This is a common form of expression in the epic poets, starting with Homer, by which one name is supposed to be given to the same person or thing by the gods, another by mankind. The most probable explanation of this curious literary convention is that the so-called 'divine' names were merely older names, which had been superseded by newer coinages. People were unable to understand the meaning and derivation of some of these archaic forms, and accounted for their existence by attributing them to divine invention.

642. **Phantasos**: see Vocabulary.

644. **hi**: Icelos and Phantasos.

645. **populos . . . plebemque**: a hendiadys, 'the common folk of the nations.'

646. **senior**: 157 n.

647. **edita** here = *mandata*.

649. **alto**: 114 n.

651. **morae breve tempus** means not much more than 'breve tempus'.

651–2. **urbem Haemoniam**: Trachin, 409 n.

654. **sine vestibus ullis**: the garments of the Greeks hung loosely on the person, and so were easily disengaged or washed off in the water.

656. **capillis**: for the simple abl. cf. 117.

657. **refuso**. The precise force of the prep. in this compound, as used here, is not very obvious. Page's explanation seems hardly satisfactory, when in his note on *refundo* (at Verg. *Aen.* i. 126), 'used of a liquid which flows up instead of down,' he cites this passage, translating 'tears upwelling o'er his face'. Other MSS. give *profuso*, for which cf. 418.

662. **falso**: adverb, 'do not cheat yourself by.'

me: i. e. 'me rediturum esse'.

664. **Auster**: a slight divergence from 481, where Eurus, the south-east wind, is mentioned. But see 490 n.

665. **nostra**: 451 n.

667. **ista**: *iste* usually = 'that of yours'. But there are instances of its use as = 'that of mine', when meant to be regarded from the point of view of the person addressed. [Chiefly in later Latin, e.g. Lucan iii. 125:

'certe violata potestas
invenit ista deos,'

where the speaker Metellus is referring to the 'tribunicia potestas', and *ista* = *haec nostra*. D. A. S.] So here *haec* and *ista* both refer to the same thing, 'this news,' but *ista* has the special shade of meaning 'the news I have told you'. Cf. Hor. *Epp.* i. 6. 67 'si quid novisti rectius istis, candidus imperti; si non, his utere mecum', where Wilkins translates 'what is now before you'. M. 486. [The change from *haec* to *ista* is odd, and the ablative *rumoribus* difficult. Ovid may have written 'non mista vagis rumoribus'—the story is not wrapped up in a cloud of questionable detail. Cf. xii. 54:

'mixtaque cum veris passim commenta vagantur
milia rumorum.' —D. A. S.]

669. **lugubria**: sc. *vestimenta*, 'robes of woe.' Cf. Prop. iv. 11. 97 'numquam mater lugubria sumpsi'.

670. **indeploratum**. Note the melancholy of the spondaic rhythm, by accommodation to the sense. Cf. 19.

inania, 'ghostly,' 'phantom.' The epithet belongs more

properly to the shadowy denizens of the nether world. Cf. Verg. *Aen.* vi. 269 'perque domos Ditis vacuas et inania regna'; Hor. *Odes* i. 4. 17 'domus exilis Plutonia'.

670. **mitte** = *sine descendere.*

672. **crederet**: final subj., *quam* being = 'talem ut'. *adicit* is historic present, and so can be followed by a secondary tense.

673. **manus**: nominative.

[674-709. *Alcyone awakes, and searches her chamber for her husband. 'Ceyx it surely was, or his phantom. Would in death we had not been parted! But I will not be left to lament him. If my tombstone cover not both our bodies, it shall at least couple our names.'*]

674. **lacrimas movet atque lacertos**, 'bursts into tears and waves her arms'; for the zeugma, 146 n. [*lacertos* would be more appropriately used of a *man's* arms, cf. 33 *lacertosi coloni.* Better perhaps place a comma at *movet*, and connect *lacertos corpusque*, sc. 'Ceycis coniugis'. D. A. S.].

678. **si sit**: *si*, in interrogative sentences, is used for 'whether' only with verbs implying test or trial; cf. 693.

The order is 'circumspicit si (ille) qui modo visus erat, sit illic'.

679. **nam.** As often with *nam* and *enim*, there is a suppressed thought. Here 'She was able to search for . . .'

680. **invenit**: historic present.

683. **scindit**: opp. to *solvere.*

quae luctus causa: sc. *sit.*

684. **nulla est**: 579 n.

690. **nitebat**: 271 n.

692. **hoc**: deictic 287, strengthened by *ecce.*

693. **vestigia**: perhaps marks of the water which had seemed to drip from the visitant.

si: 678 n.

694. **hoc erat**: like the Greek τοῦτ' ἐκεῖνο—of the happening of something long expected or thought of, here the realization of a foreboding. The idea is 'the blow has fallen at last'. *erat*—imperfect of 'awakening' or 'fact just recognized' like the Greek ἦν ἄρα—'was, as it appears.' For this use of *hic ille* cf. Verg. *Aen.* iv. 675 (Anna on learning of the suicide of her sister Dido) 'hoc illud, germana, fuit? me fraude petebas?' *Aen.* vii. 128 (of the fulfilment of the prophecy that the Trojans should 'eat their tables'):

> 'haec erat illa fames, haec nos suprema manebat,
> exitiis positura modum.'

animo divinante, 'in my prophetic soul.'

695. **ventos sequerere.** 'To track the winds,' is a Vergilian ex-

pression for to be borne by the winds wherever they take one. But the phrase is used here to point the contrast with 'me fugiens'.

697. **duxisses**: past jussive subj., in semi-dependence on *vellem* which is 'potential.'

multum: adverbial, 'very.' Cf. iv. 155 'O multum miseri, meus illiusque parentes'.

fuit. Verbs expressing duty, fitness, possibility, &c., regularly have the indicative in the apodosis of a conditional sentence, even where the protasis is an unrealized condition. Cf. Cic. *pro Milone* § 11 'Si ita Milo putasset, optabilius ei fuit dare iugulum P. Clodio quam iugulari a vobis.' In the present instance, such a protasis is to be supplied, e.g. 'had you not dissuaded me'. M. 348 e.

699. **non simul**, 'apart from thee.'

700. **nunc**: Greek νῦν δέ, 'as the case now stands,' 'as it is.'

quoque emphasizes *ipsa* to be supplied.

700–1. There is a climax of fancy in these lines. She begins simply 'Parted from thee, I am undone'. Then, since her intense sympathy makes her feel all the terrors of her husband's death, 'Parted from thee, I toss upon the waves.' Finally, her existence being entirely bound up with his, 'Parted from myself, i.e. my other self, thee, ocean claims me.' The MSS. reading 'sine me te pontus habet' misses the point of the passage, and has been corrected 'sine te me'; but 'sine me me', the emendation of Heinsius, is without doubt more Ovidian in its finespun (and misplaced) ingenuity. See Introd. xvi, xvii. Cf. *Trist.* i. 2. 43:

> 'at nunc ut peream, quoniam caret illa periclo,
> dimidia certe parte superstes ero.'

703. [**longius** here = *diutius*, as in iii. 120 'non longius illo vivit', and iv. 230 'nec longius ille moratus', &c. This use of the word to denote *time*, not space, appears to be confined to the comparative, and is very seldom found in good prose writers—see Lewis and Short s. v. D. A. S.]

pugnem = *contendam*, and is thus constructed with the infin. instead of the usual *ut* clause.

705. **in sepulcro** goes with both *urna* and *littera*. She means that the epitaph will read 'Alcyone Ceycis coniunx'.

708. **prohibet**: sc. *loqui*.

[710–48. *Alcyone, while walking on the shore and fondly recalling the incidents of her husband's leave-taking, discovers his body drifting shoreward. In despair she casts herself into the sea, but the gods have pity on her, and change the devoted pair into kingfishers, the birds that presage calm weather.*]

713. **hoc**: deictic—'at this part of the shore'.

717-18. **adpulit . . . liquebat.** Observe the change of tense. *adpulit* expresses a single fact, *liquebat* a process.

718. **aberat**: for the mood, 88 n.

719. **ignorans**: concessive.

721. **et siqua est coniunx tibi**: 'et misera coniunx, si qua tibi est.'

723. **hoc** = *eo*, as in 438.

est: sc. *ei*.

724. **posset**: consecutive subj. For the sequence of tenses, 672 n.

725. **erat.** For the tense, 694 n. Trans. 'It is, it is her lord'.

730. **praedelassat**: a new compound. *prae*—before they are arrested by the shore.

731. [Perhaps *mirumne fuit?* should be read. *que* is awkward in the interrogative clause. D. A. S.]

732. **modo natis**: cf. *subitis*, 341, and *recentibus*, 737.

734. **maesto**: sc. *sono*.

736. **sine sanguine**: attributive, equivalent to *exsangue*, 429 n.

739. **senserit**: supply *utrum*. The perfect subjs. in these dependent clauses are an apparent breach of the rules for tense sequence. The perfect, however, is occasionally found, especially in Livy, of an event expressed as a distinct fact, without reference to the leading proposition in past time.

741. **superis.** According to the legend they were transformed by Thetis and her sister Nereids. Theoc. vii. 59 'the kingfishers, dearest far of birds to the Nereids of the blue sea'.

742. **alite**: for the abl., 404 n.

obnoxius: properly 'ob noxam poenae obligatus'—liable to punishment for a wrong committed. But the notion of wrong-doing is often dormant, and *obnoxius* thus comes to mean simply 'liable to punishment', and in a still more general sense 'subject, exposed to evil of any kind'. These uses are common in our own older writers. Bunyan 'The town of Mansoul . . . now lies obnoxious to its foes'. *obnoxius* never = offensive, hateful, a sense which attached to the English derivative, because those whom we desire to punish are commonly those whom we dislike. Trench, *Select Glossary*.

742-3. **fatis obnoxius isdem . . . amor**: short for 'amor eorum qui isdem fatis obnoxii erant'.

743. **tunc quoque mansit amor.** The kingfisher was a type of constancy, because according to the story he never took a second mate. When these birds build and sit on their nests during seven (or, according to others, fourteen) days in winter or early spring the sea was supposed to be calm and serene. The nests are said to float on the waves (*pendentibus aequore*, 746), because they were often washed off the rocks whereon they were built (the 'alcyonum scopulis' of Prop. iii. 7. 61) and were thus fabled to be placed on the waves by the birds.

744. **coeunt**, 'mate.'

748. **praestatque**, &c., 'and smooths the main for his daughter's children.' Alcyone was daughter of Aeolus, 431. For *praestare* in the sense of 'warrant favourable' cf. *Her.* xv. 213 'Venus orta mari mare praestat amanti'.

[749–795. *One of the spectators of this sad scene is moved to tell of a similar transformation. Aesacus, son of Priam by Alexirhoe, was enamoured of the nymph Hesperie. When he pursued her, she fled away, but in her flight was bitten by a snake and died. Her wooer, in a frenzy of remorse, cast himself into the sea from a rock hard by, but in the air was changed by Tethys into a 'diver'.*]

By means of this episode the poet makes the transition to the tale of Troy and the Roman legends which form its natural sequel.

749. **senior** = *senex*, 157 n.

freta: accus. of 'space traversed', like 'currere aequor,' &c.

751. **si fors tulit**: trans. simply 'perchance'. *ferre* is often used intransitively to express tendency, e.g. 'mea fert opinio,' 'si occasio tulerit'.

752. **gerentem** = not much more than 'having, with'.

753. **n**, 'in respect of', a somewhat difficult use of the prep. In such expressions *in* expresses the idea of motion to some end. Such motion may be actual ('crescere in spatium') or metaphorical, as here and in x. 538 'celsum in cornua cervum'.

guttura: 8 n.

755. **huius origo**, 'the founders of his line.' This personal use of the word occurs first in Vergil. Cf. *Aen.* xii. 166 'pater Aeneas, Romanae stirpis origo', imitated by Tacitus, *Ann.* iv. 9 'origo Iuliae gentis Aeneas'. Milton (of Adam), *P. L.* ii. 375 'our frail original'.

756. **Iovi**: 297 n. For this genealogy cf. Hom. *Il.* xx. 215, where Aeneas, in tracing his own descent from Assaracus, says, 'First Zeus begat Dardanus, and he built Dardania (Troy). Then Dardanus begat a son Erichthonius, and Erichthonius begat Tros to be lord over the Trojans, and to Tros three noble sons were born, Ilus and Assaracus, and godlike Ganymedes, who became the most beautiful of mortal men. Him the gods caught up to be cupbearer to Zeus. Then Ilus again begat a son, noble Laomedon, and Laomedon begat Tithonus and Priam. And Priam begat the goodly Hector.'

It will be seen that Assaracus and Ganymede are out of the line of direct descent, and some editors think that 756 is an interpolation. Polle excludes it, and reads *Ilus* for *huius* in 755, thus making the pedigree strictly a descent from father to son. But a garrulous narrator tends naturally to introduce the great names of Trojan myth, whether relevant or not to the main point of the genealogy.

757-8. **novissima Troiae tempora sortitus**, 'to whom fell Troy's last evil days.' For *tempora* see 39 n. and cf. viii. 365:

> 'forsitan et Pylius citra Troiana perisset
> tempora.'

758. **iste**, 'the bird that you see,' 'yonder bird,' 667 n.

759. **sensisset**: *sentire* often = to feel something *painful*, experience to one's cost. Hor. *Odes* ii. 7. 9.

> 'tecum Philippos et celerem fugam
> sensi, relicta non bene parmula.'

761. **est enixa**: 88 n. The opposition between the two clauses 'quamvis . . . Dymantis' and 'Aesacon . . . bicorni' would be expressed in Greek by μέν and δέ, the stress falling on the second clause. The absence of such particles as *quidem*, *verum* makes the contrast more vivid and forcible. In English we should subordinate one clause to the other, 'while Aesacos,' &c.

763. **bicorni**. The Greeks and Romans frequently represented river-gods as bull-headed, perhaps with reference to the roar of their torrents. Hom. *Il.* xxi. 237 (of the Xanthus) μεμυκὼς ἠΰτε ταῦρος. Hor. *Odes* iv. 14. 25 (of the river of his native Venusia) 'tauriformis Aufidus'. Other explanations regard the horns as typical of (1) the strength, or (2) the windings (or branchings), or (3) 'the crisp tossing' (Pater) of the stream.

766. **rarus**: adverbially, 26 n.

767. **amori**. Verbal adjs. in *-bilis* are often followed by the dat. of the agent (see 297 n.). Cf. Hor. *Odes* i. 24. 9:

> 'multis ille bonis flebilis occidit,
> nulli flebilior quam tibi, Vergili.'

769. **patria ripa**, 'on the bank of her sire's stream.' *patrius* = *paternus*, as in 269. Prose would have *in ripa*. Hesperie was the daughter of the Trojan river Cebren.

772. **longe**: probably goes with *relicto*.

773. **Troius heros**: 106 n.

774. **celer** to be taken with the ablative in each case, 'fear lends wings to the pursued, love to the pursuer.'

777. **cum vita**, 'and her life at the same time.'

778. **piget**: sc. *me*.

779. 'this conquest costs too dear.' *tanti* is locative (so-called genitive) of value.

780. **nos duo**: 'anguis et ego.'

782. **mortis solacia** = *inferiae*, an expiatory offering for your death, 381.

784. **Tethys** was the mother of Granicus (763), and so great grandmother of Aesacus.

788. **obstari**: impersonal, of course.
sede: i. e. his body.
789. **adsumpserat**: 'iterative' pluperfect, 115 n.
794. **est** = *abest*, 479 n.
795. **nomen**: i. e. *mergus*, the diver, or perhaps the cormorant.

K.: 'Still beneath the flood immersed, and still
Emerging, Mergus is the name he bears.'

INDEX

INDEX

INDEX

VOCABULARY

ABBREVIATIONS.

abl., ablative.
acc., accusative.
adj., adjective.
adv., adverb.
c., common (gender).
compar., comparative.
conj., conjunction.
defect., defective.
dem., demonstrative.
dep., deponent.
dimin., diminutive.
distrib., distributive.
f., feminine.
freq., frequentative.
gen., genitive.
imper., imperative.
impf., imperfect.
indecl., indeclinable.
indef., indefinite.
inf., infinitive.
interj., interjection.
interrog., interrogative.
irreg., irregular.
m., masculine.
metaph., metaphorically.
n., neuter.
neg., negative.
nom., nominative.
num., numeral.
part., participle.
pass., passive.
pers., personal.
pf., perfect.
pl., plural.
poss., possessive.
prep., preposition.
pres., present.
pron., pronoun.
reflex., reflexive.
rel., relative.
semidep., semi-deponent.
sing., singular.
subj., subjunctive.
subst., substantive.
superl., superlative.
v.a., verb active.
v. n., verb neuter.
w., with.

ā, ab, *prep. w. abl.* from, by.
abdo, -ĕre, -dĭdi, -dĭtum, *v. a.* hide.
ăbeo, -ire, -ii (-ivi), -ĭtum, *v. n.* go away; pass. *And see* eo.
absens, *part. of* absum.
absisto, -ĕre, -stĭti, *v. n.* cease, desist.
absum, -esse, āfui, *irreg. v. n.* be away, absent, distant.
ac, *conj.* and.
Ăcastus, -i, *m.* a king of Thessaly.
accendo, -ĕre, -di, -sum, *v. a.* inflame, incite.
accĭpio, -ĕre, -cēpi, -ceptum, *v. a.* accept, receive, harbour.
accĭpĭter, -tris, *m.* hawk, falcon.
ăcer, -cris, -cre, *adj.* sharp, fierce, bold.
Ăchĕrōn, -tis, *m.* a river of Hades; the underworld.
ăcūmen, -ĭnis, *n.* point.
ad, *prep. w. acc.* to, towards; for; at, near.
addo, -ĕre, -dĭdi, -dĭtum, *v. a.* add.
ădeo, -ire, -ii (-ivi), -ĭtum, *v. n.* go to, approach.
adhĭbeo, -ēre, -ui, -ĭtum, *v. a.* receive, admit.
ădhuc, *adv.* yet, hitherto; still.
adiăceo, -ēre, -ui, *v. n.* lie near.
ădĭcio, -ĕre, -iēci, -iectum, *v. a.* add.
ădĭmo, -ĕre, -ēmi, -emptum, *v. a.* take away.
adlŏquor, -i, -lŏcūtus, *v. a.* address.
admissum, -i, *n.* crime.
admitto, -ĕre, -mīsi, -missum, *v. a.* (of a horse) let loose, give the rein to; **se admittere,** rush headlong.

VOCABULARY

admŏneo, -ēre, -ui, -ĭtum, *v.a.* remind.
admŏveo, -ēre, -mōvi, -mōtum, *v.a.* bring near, put to, apply; **admovere dentem**, fasten one's teeth in.
adnuo, -ĕre, -ui, -ūtum, *v.n.* nod in assent, grant.
ădōro, -are, -avi, -atum, *v.a.* worship; pray to, entreat.
adscendo, -ĕre, -di, -sum, *v.a.* and *n.* climb, mount.
adscensus, -ūs, *m.* ascent.
adsĭlio, -īre, -ui, -sultum, *v.n.* leap *or* spring upon.
adspergo, -ĭnis, *f.* spray.
adspĭcio, -ĕre, -spexi, -spectum, *v.a.* behold, see.
adsto, -are, -stĭti, *v.n.* stand at, near.
adstringo, -ĕre, -inxi, -ictum, *v.a.* tighten.
adsuesco, -ĕre, -suēvi, -suētum, *v.a.* *and n.* accustom, be accustomed.
adsūmo, -ĕre, -mpsi, -mptum, *v.a.* take, receive, put on.
ăduncus, -a, -um, *adj.* curved, hooked.
adventus, -ūs, *m.* coming, arrival.
adversus, -a, -um, *adj.* facing, opposite; contrary, hostile.
advŏlo, -are, -avi, -atum, *v.n.* fly to, speed to.
Aeăcĭdēs, -ae, *m.* son of Aeacus, Peleus.
aedĭfĭco, -are, -avi, -atum, *v.a.* build.
Aegaeus, -a -um, *adj.* Aegean.
Aeŏlis, -ĭdis, *f.* daughter of Aeolus, Alcyone.
aequālis, -e, *adj.* regular, measured.
aequo, -are, -avi, -atum, *v.a.* *and n.* equal, match; reach, touch.
aequor, -ŏris, *n.* sea.
aequŏreus, -a, -um, *adj.* of the sea, sea.
aequus, -a, -um, *adj.* kind, favourable, well disposed.
āēr, -ĕris (*acc.* aera), *m.* air.
Aesăcos, -i, *m.* son of Priam by Alexirhoe (*accus.* Aesacon)
aethēr, -ĕris, *m.* sky, heaven.
ăge (*imper. of* ago), come!
ăger, -gri, *m.* land, field; the country.
ăgĭto, -are, -avi, -atum, *v.a.* drive, chase, harry.
agmen, -ĭnis, *n.* an army in column on the march; line, band, troop.
agnosco, -ĕre, -nōvi, -nĭtum, *v.a.* recognize, know.
ăgo, -ĕre, ēgi, actum, *v.a.* drive; do, perform; act upon, impel, sway; spend *or* pass time; **agere festum**, keep holiday.
agrestis, -e, *adj.* of the country, rustic, boorish; *as subst.* countryman.
agrĭcŏla, -ae, *m.* farmer, tiller, husbandman.
āio, ăis, ăit, *defect. v.n.* say.
āla, -ae, *f.* wing.
albeo, -ēre, *v.n.* be white.
albesco, -ĕre, *v.n.* grow white, blanch, whiten.
Alcīdēs, -ae, *m.* descendant of Alceus, i. e. Hercules.
Alcўŏnē, -ēs, *f.* daughter of Aeolus, wife of Ceyx.
ālĕs, -ĭtis, *c.* bird.
Alexĭrhŏē, -ēs, *f.* daughter of the river-god Granicus, mother of Aesacos.
ălĭquis, -qua, -quid, *indef. pron.* some one.
ălĭter, *adv.* otherwise.
ălius, -a, -ud, *adj.* other, another. **alii . . . alii**, some . . . others.
alter, -ĕrius, *adj.* other (of two).
altor, -ōris, *m.* foster-father.
altrix, -īcis, *f.* nurse.
altus, -a, -um, *adj.* high.
ălumnus, -i, *m* foster-son.
ămans, -tis, *c.* (*part. of* ămo) lover.
ambĭguus, -a, -um, *adj.* doubtful, untrustworthy.
ambo, *num.* both.
āmens, -ntis, *adj.* distracted.
ămīcus, -a, -um, *adj.* friendly.
amnis, -is, *m.* river.
ămo, -are, -avi, -atum, *v.a.* love.
ămor, -ōris, *m.* love.
amplector, -i, -plexus, *dep. v. a.* clasp, embrace.
amplexor, -ari, -atus, *dep. v. a.* clasp, embrace.
amplexus, -ūs, *m.* embrace.
amplius, *compar. adv.* longer, further.
an, *interrog. conj.* or?

ănăs, -ătis, *f.* duck.
Ănētor, -ŏris, *m.* the herdsman of Peleus' cattle.
anguis, -is, *m.* snake.
angustus, -a, -um, *adj.* narrow.
ănhēlus, -a, -um, *adj.* panting, breathless.
ănĭma, -ae, *f.* breath, ghost, life.
ănĭmōsus, -a, -um, *adj.* spirited, proud.
ănĭmus, -i, *m.* mind, soul; feeling, disposition; courage, spirit (*in this sense often in plur.*).
annus, -i, *m.* year.
anser, -ĕris, *m.* goose.
antĕ, *prep. w. acc.* before, in preference to; *adv.* before, sooner.
antĕ . . . quam, *conj.* before that.
antĕĕo, -ire, -ii (-ivi), *v.a. and n.* go before, precede.
antemna, -ae, *f.* sailyard.
antīquus, -a, -um, *adj.* ancient, former.
antrum, -i, *n.* cave, grot.
anxius, -a, -um, *adj.* distressed, troubled.
ăpĕrio, -ire, -ui, -tum, *v.a.* open.
apertus, -a, -um, *adj.* open.
Ăpollĭneus, -a, -um, *adj.* of Apollo. *For* Apollo *see* Phoebus.
apto, -are, -avi, -atum, *v.a.* fit, equip.
ăqua, -ae, *f.* water.
āra, -ae, *f.* altar.
arbitrium, -ii, *n.* choice, power.
arbor (arbos), -ŏris, *f.* tree; mast.
arceo, -ēre, -ui, -ctum, *v.a.* keep off, bar; prevent, restrain.
arcuatus (*part. of* arcuo), curved.
arcus, -ūs, *m.* bow, arch; (*metaph.*) **arcus aquarum**, a sweeping wave.
ardeo, -ēre, arsi, *v.n.* burn, blaze.
ardesco, -ĕre, arsi, *v.n.* glitter, gleam.
arduus, -a, -um, *adj.* lofty, steep.
āreo, -ēre, *v.n.* be dry, parched.
arguo, -ĕre, -ui, -ūtum, *v.a.* censure, challenge, call in question.
ārĭdus, -a, -um, *adj.* dry, parching.
ărĭes, -ĕtis, *m.* ram; battering-ram.
ărista, -ae, *f.* ear of corn.
arma, -orum, *n. pl.* arms, implements, equipment, 35 n.
armāmenta, -orum, *n. pl.* tackling, gear.
armentum, -i, *n.* herd.
ars, -tis, *f.* skill.
artĭfex, -ĭcis, *c.* artist, workman; master of any art.
artus, -ūs, *m.* limb.
arvum, -i, *n.* field.
arx, arcis, *f.* fortress, tower; height, eminence.
ăsellus, -i, *m. dimin.* young ass; ass.
asper, -ĕra, -ĕrum, *adj.* rough, wild, stormy; cruel, infuriated.
Assărăcus, -i, *m.* king of Troy, son of Tros, 756 n.
ast, / **at**, } *conj.* but.
Ăthŏs, -ōnis, *m.* a high mountain on the Strymonian Gulf in Macedonia.
attŏnĭtus (*part. of* attono), thunderstruck, stupefied, 20 n.
auceps, -cŭpis, *m.* fowler.
auctor, -ōris, *m.* originator, cause; *to be translated acc. to context. Often with genitive*—giver of a present, source of a report, instigator of a plot, adviser of plan, author of book, &c.
audeo, -ēre, ausus, *semidep. v.a. and n.* dare, presume to.
audio, -ire, -ii (-ivi), -ītum, *v. a.* hear.
aufĕro, -ferre, abstŭli, ablātum, *v. a.* carry away, take from.
aula, -ae, *f.* court, palace.
aura, -ae, *f.* air, breeze; **efferre sub auras**, bring to light.
aureus, -a, -um, *adj.* golden.
auris, -is, *f.* ear.
Aurōra, -ae, *f.* the goddess of the morning; dawn.
aurum, -i, *n.* gold.
Auster, -tri, *m.* South wind; the wind, any wind.
ausum, -i, *n.* crime, daring deed.
aut, *conj.* either, or.
auxĭlium, -i, *n.* aid, succour; armed force (*mostly in plur. but cf.* 387).

ăvārus, -a, -um, *adj.* covetous, niggardly.
ăvĭdus, -a, -um, *adj.* greedy, eager.
ăvis, -is, *f.* bird.
ăvus, -i, *m.* grandsire.

Bacchae, -arum, *pl. f.* Bacchantes, female followers of Bacchus.
Baccheus, -a, -um, *adj.* of Bacchus, Bacchic.
Bacchus, -i, *m.* the god of wine and poetry; *by metonymy*, wine.
ballista, -ae, *f.* a military engine used in sieges for hurling heavy stones.
barba, -ae, *f.* beard.
barbărĭcus, -a, -um, foreign, uncouth, outlandish.
beătus, -a, -um, *adj.* happy, blessed.
bellum, -i, *n.* war, fighting (*pl. for sing.*).
bēlua, -ae, *f.* beast, monster.
Bĕrĕcyntius, -a, -um, *adj.* of Berecyntus, a Phrygian mountain sacred to Cybele.
bĭcornis, -e, *adj.* two-horned.
bis, *adv.* twice.
bŏnus, -a, -um, *adj.* good (melior, optimus).
bōs, bŏvis, *c.* cow *or* bull, cattle, kine.
bracchium, -i, *n.* arm.
brĕvis, -e, *adj.* short.
buxus, -i, *f.* box tree, box leaf.

cădo, -ĕre, cĕcĭdi, cāsum, *v. n.* fall; set; droop, fail.
caecus, -a, -um, *adj.* blind; dark, unseen.
caedes, -is, *f.* bloodshed, slaughter, carnage.
ca elestis, -e, *adj.* of *or* from heaven, heavenly.
caelum, -i, *n.* heaven.
caerŭleus, } -a, -um, *adj.* dark blue,
caerŭlus, } sea-blue, dark.
călămus, -i, *m.* reed, reedpipe.
călīgo, -ĭnis, *f.* gloom, darkness.
callidus, -a, -um, *adj.* cunning, crafty.
campus, -i, *m.* (flat surface) field, plain; expanse.
cănis, -is, *c.* dog.
canna, -ae, *f.* reed, reedpipe.
căno, -ĕre, cĕcĭni, cantum, *v. a. and n.* sing, play (on a musical instrument).
cantus, -ūs, *m.* song; (of cocks) crowing.
căpesso, -ĕre, -ii (-ivi), -ītum, *v. a.* seize, catch up.
căpillus, -i, *m.* hair.
căpĭo, -ĕre, cēpi, captum, *v. a.* take, catch, seize; captivate, enchant; take in, hold, contain.
capto, -are, -avi, -atum, *v. a.* court, woo.
căput, -ĭtis, *n.* head.
carbăsus, -i, *f.* fine linen; a white garment; canvas, sail (*irreg. plur.* carbasa, *n.*).
carcer, -ĕris, *m.* prison.
cardo, -ĭnis, *m.* hinge.
căreo, -ēre, -ui, -ĭtum, *v. n.* lack, want, be without.
cărīna, -ae, *f.* keel; bark, vessel.
carmen, -ĭnis, *n.* song.
carpo, -ĕre, -psi, -ptum, *v. a.* pluck, break off; traverse, take one's way over. *In such expressions as* carpere viam, &c., *the distance traversed is regarded as* ' broken off ' *the whole journey.*
cārus, -a, -um, *adj.* dear, precious.
cāsus, -ūs, *m.* fall; chance, fortune; calamity.
causa, -ae, *f.* cause, reason, grounds.
cautēs, -is, *f.* rock, crag.
căvus, -a, -um, *adj.* hollow, arching.
Cĕbrēnis, -ĭdos (*acc.* Cebrenida), *f.* daughter of the river-god Cebren, Alexirhoe.
Cĕcrŏpius, -a, -um, *adj.* of Cecrops, Athenian. Cecrops was a mythical founder and king of Athens.
cēdo, -ĕre, cessi, cessum, *v. n.* go, retire, pass.
cĕler, -ĕris, -ĕre, *adj.* swift.
cēlo, -are, -avi, -atum, *v. a.* hide.
celsus, -a, -um, *adj.* high, lofty, uplifted.
cēra, -ae, *f.* wax.
cērātus (*part. of* cero), fastened with wax.
Cĕrēs, -ĕris, *f.* goddess of agriculture; *by metonymy*, corn.
Cĕrĕālis, -e, *adj.* of Ceres.

cerno, -ĕre, crēvi, crētum, *v. a.* behold, see.
certāmen, -ĭnis, *n.* contest.
certē, *adv.* at any rate.
certus, -a, -um, *adj.* fixed, resolved; sure, aware; **certum** (certiorem) **facere aliquem**, inform, apprise some one.
cerva, -ae, *f.* deer.
cervix, -īcis, *f.* neck.
cervus, -i, *m.* stag.
cētĕrus, -a, -um, *adj.* the remaining.
ceu, *adv.* as, like.
Cēyx, -ȳcis (*acc.* Cēÿcă), *m.* son of Lucifer, husband of Alcyone, king of Trachin.
Chĭŏnē, -ēs, *f.* daughter of Daedalion.
chŏrus, -i, *m.* dance, company of dancers, troop, band.
Cĭcŏnes, -um, *m.* a Thracian tribe.
Cimmĕrii, -orum, *m.* a mythical tribe of cave-dwellers, who lived in perpetual darkness.
cingo, -ĕre, -nxi, -nctum, *v. a.* surround, encircle.
circā, *prep. w. acc.* round.
circum, *prep. w. acc.* round.
circumlĭtus (*part. of* circumlino), besmeared, coated.
circumspĭcio, -ĕre, -spexi, -spectum, *v. a. and n.* look round at, look about.
circumsto, -are, -stĕti, *v.a. and n.* stand round, surround.
cĭthăra, -ae, *f.* lute, cithern.
citrā, *prep. w. acc.* this side of.
clādes, -is, *f.* disaster.
clāmo, -are, -avi, -atum, *v. a. and n.* cry, shout.
clāmor, -ōris, *m.* shout, clamour.
Clărius, -a, -um, *adj.* of Claros, a small town in Ionia, famous for its temple and oracle of Apollo.
clārus, -a, -um, *adj.* bright; renowned, distinguished.
clīvus, -i, *m.* slope.
cŏarguo, -ĕre, -ui, *v.a.* convict, prove guilty; declare, betray.
cŏĕo, -īre, -ii (-ivi), -ĭtum, *v.n.* come together, flock together; unite; pair, mate.
coepi, -isse, -tum, *defect. v.a. and n.* begin.
cŏerceo, -ēre, -ui, -ĭtum, *v.a.* check, fetter.
coetus, -ūs, *m.* assembly, meeting, throng.
cognosco, -ĕre, -ōvi, -ĭtum, *v.a.* learn, know, recognize.
cōgo, -ĕre, coēgi, coactum, *v.a.* drive together; compel, constrain.
cŏhaereo, -ēre, -haesi, -haesum, *v.n.* cling to, cleave to.
cŏhors, -rtis, *f.* troop, bodyguard.
collābor, -i, -lapsus, *v. n.* sink down, fall swooning.
collĭgo, -ĕre, -lēgi, -lectum, *v. a. and n.* gather, infer.
collum, -i, *n.* neck.
cŏlo, -ĕre, -ui, cultum, *v.a.* cultivate, practise; attend, worship, pay honour to; frequent, haunt.
cŏlōnus, -i, *m.* farmer.
cŏlor, -ōris, *m.* colour, hue.
cŏlŭber, -bri, *m.* snake, serpent.
cŏlumba, -ae, *f.* dove.
cŏma, -ae, *f.* hair; foliage.
cŏmĕs, -ĭtis, *c.* companion.
cŏmĭtor, -ari, -atus, *v. a.* accompany, attend.
committo, -ĕre, -mīsi, -missum, *v. a.* entrust, venture, commit.
commŏdum, -i, *n.* benefit, favour.
compleo, -ēre, -ēvi, -ētum, *v. a.* fill, fill up; overwhelm.
concentus, -ūs, *m.* harmony, concord.
concĭtus (*part. of* concieo), swift-moving, racing.
concŏlor, -ōris, *adj.* of the same hue.
concursus, -ūs, *m.* clash, charge, encounter.
concŭtio, -ĕre, -cussi, -cussum, *v. a.* shake; strike together, beat.
conĭcio, -ĕre, -iēci, -iectum, *v. a.* hurl.
coniŭgiālis, -e, *adj.* marriage, nuptial.
coniŭgium, -ii, *n.* marriage, marriage vows.
coniunctus (*part. of* coniungo), united; **coniunctis passibus**, with even step.

coniunx, -ŭgis, *c.* spouse, husband, wife.
congĕlo, -are, -avi, -atum, *v.a.* freeze, stiffen, petrify.
cōnor, -ari, -atus, *dep. v.a. and n.* try, strive.
consīdo, -ĕre, -sēdi, -sessum, *v.n.* sit down, hold session.
consĭlium, -i, *n.* advice, counsel; resolve, plan, project.
consisto, -ĕre, -stĭti, -stĭtum, *v.n.* rest, settle, remain.
consors, -rtis, *c.* co-heir, brother, sister.
consuesco, -ĕre, -ēvi, -ētum, *v.n.* be accustomed.
consŭlo, -ĕre, -ui, -tum, *v.a.* consult.
contactus, -ūs, *m.* touch.
contemno, -nĕre, -psi, -ptum, *v.a.* scorn, despise.
contemptor, -ōris, *m.* scorner, disdainer.
contineo, -ēre, -ui, -tentum, *v.a.* hold in, check, confine.
contingo, -ĕre, -tĭgi, -tactum, *v.a.* touch; *v.n.* fall to one's lot.
contrā, *prep. w. acc.* against; *adv.* on the other side, in answer.
convello, -ĕre, -i, -vulsum, *v.a.* tear in pieces, crush; chew.
convīcium, -i, *n.* noise, clamour.
coŏrior, -iri, -ortus, *dep. v. n.* rise, spring up.
cōpia, -ae, *f.* abundance; means, leave, opportunity; **dare, facere copiam**, grant permission *or* opportunity.
cor, cordis, *n.* heart.
cornū, -ūs, *n.* horn; bow; sailyard.
cŏrōna, -ae, *f.* crown, garland.
corpus, -ŏris, *n.* body (*pl. for sing.*).
crābro, -ōnis, *m.* hornet.
creātus (*part. of* creo), *w. abl.* sprung from, begotten by.
crēber, -bra, -brum, *adj.* abounding in, thick with.
crēdo,-ĕre,-dĭdi,-dĭtum,*v.n.* believe.
crĕpĭto, -are, *v.n.* murmur, tinkle, clatter.
crĕpuscŭlum, -i, *n.* twilight.
cresco, -ĕre, crēvi, crētum, *v.n.* grow, increase.
crīmen, -ĭnis, *n.* accusation; crime, guilt (*pl. for sing.*); *at* 153 = gallantry, intrigue, *&c. See note.*
crīnis, -is, *m.* hair.
cristātus, -a, -um, *adj.* crested.
crūdēlis, -e, *adj.* cruel, pitiless.
cruentātus (*part. of* cruento), bloodstained.
cruentus, -a, -um, *adj.* bloody, bloodstained.
crūs, crūris, *n.* leg.
cŭbĭtum, -i, *n.* elbow.
cŭbo, -are, -ui, -ĭtum, *v.n.* lie down, lie.
culpa, -ae, *f.* fault, blame.
culpo, -are, -avi, -atum, *v.a.* disparage, decry.
cum, *prep. w. abl.* with.
cum, *conj.* when.
cŭmŭlus, -i, *m.* heap; summit, crown.
cunctus, -a, -um, *adj.* all.
cŭneus, -i, *m.* wedge, 514 n.
cŭpīdo, -ĭnis, *f.* desire.
cŭpio, -ĕre, -ii (-ivi), -ītum, *v.a.* desire, long for.
cūra, -ae, *f.* care, thought; concern, trouble, grief; *often of the anxiety of love*, heartsickness, yearning.
cūro, -are, -avi, -atum, *v.a.* attend to; take trouble to, choose to.
curro, -ĕre, cŭcurri, cursum, *v.n.* run, hasten.
cursus, -ūs, *m.* running, speed; voyage.
curvāmen, -ĭnis, *n.* arch, bow.
curvo, -are, -avi, -atum, *v.a.* bend.
curvus, -a, -um, *adj.* bent, rounded, winding.
custōdio, -ire, -ii (-ivi), -ītum, *v.a.* hold captive, guard.
custōs, -ōdis, *c.* guard.

Daedăliōn, -ōnis, *m.* son of Lucifer, brother of Ceyx, father of Chione; changed into a falcon.
damno, -are, -avi, -atum, *v.a.* mulct, punish.
damnōsus, -a, -um, *adj.* harmful, ruinous.
damnum, -i, *n.* loss; bane.
Dănăē, -ēs, *f.* daughter of king

Acrisius of Argos, mother of Perseus.
(daps), dăpis, *f.* feast, viands (*mostly in pl.*).
de, *prep. w. abl.* down from, from; out of, of; concerning; (*partitive*) from, of.
dea, -ae, *f.* goddess.
dēbeo, -ere, -ui, -ĭtum, *v.a.* owe; *with infin.* ought.
dēcerpo, -ere, -psi, -ptum, *v.a.* pluck off.
dĕcĭmus, -a, -um, *adj.* tenth.
dēdĕcus, -ŏris, *n.* disgrace, deformity, disfigurement.
dēdūco, -ere, -xi, -ctum, *v.a.* take off, withdraw; (of sailyards) draw down, unfurl.
dēfendo, -ere, -di, -sum, *v.a.* defend.
dēfenso, -are, -avi, -atum, *v.a.* defend (again and again); repel.
dēfĭcio, -ĕre, -feci, -fectum, *v.n.* fail, flag.
dēfīgo, -ere, -xi, -xum, *v.a.* fix into, fasten, rivet.
dēlāmentor, -ari, *v.a.* lament greatly, unceasingly.
dēlēnio, -ire, -ii (-ivi), -ītum, *v.a.* soothe, charm.
Dēlius, -a, -um, *adj.* Delian; *as subst.* the Delian god, Apollo, born at Delos, the smallest of the Cyclades.
Delphĭcus, -a, -um, of Delphi, a small town in Phocis, famous for its temple and oracle of Apollo.
dēmitto, -ĕre, -mīsi, -missum, *v.a.* send down, let down, cast down.
dēmo, -ĕre, -mpsi, -mptum, *v.a.* take away.
dēmūgītus, -a, -um, *adj.* filled with bellowing.
dēnĭquĕ, *adv.* at length.
dens, -tis, *m.* tooth, fang; **dens Indus**, the elephant's tusk, ivory.
densus, -a, -um, *adj.* thick, close.
dēpōno, -ĕre, -pŏsui, -pŏsĭtum, *v.a.* lay down, lay aside.
dēprendo, -ĕre, -i, -sum, *v.a.* catch, overtake.
dēscendo, -ĕre, -i, -sum, *v.n.* descend.
dēsĕro, -ĕre, -ui, -tum, *v.a.* forsake, desert.
dēsīdĕro, -are, -avi, -atum, *v.a.* long *or* yearn for.
dēspĭcio, -ĕre, -spexi, -spectum, *v.a.* look down at.
dēsum, -esse, -fui, *v.n.* be wanting.
dētrăho, -ĕre, -traxi, -tractum, *v.a.* pull down.
dētrūdo, -ĕre, -si, -sum, *v.a.* drive *or* thrust down.
deus, -i, *m.* god.
dexter, -ĕra, -ĕrum (-ra, -rum), *adj.* on the right.
dextra, -ae, *f.* right hand.
Dĭāna, -ae, *f.* daughter of Jupiter and Latona, goddess of the chase.
dīco, -ĕre, -xi, -ctum, *v.a.* say.
dictum, -i, *n.* word.
dies, -ēi, *c.* day.
diffĭcĭlis, -e, *adj.* hard, troublesome.
dĭgĭtus, -i, *m.* finger, toe.
dīlectus (*part. of* diligo), beloved.
dīmitto, -ĕre, -mīsi, -missum, *v.a.* give up, forgo.
dīmŏveo, -ēre, -mōvi, -mōtum, *v.a.* brush aside, thrust away.
dīnŭmĕro, -are, -avi, -atum, *v.a.* count severally, count.
dīrĭpio, -ĕre, -ui, -reptum, *v.a.* tear off.
dīrus, -a, -um, *adj.* dire, dread.
discēdo, -ĕre, -cessi, -cessum, *v.n.* depart.
discerno, -ĕre, -crēvi, -crētum, *v.a.* separate, part.
discŭtio, -ĕre, -cussi, -cussum, *v.a.* pierce, cleave, dispel.
disĭcio, -ĕre, -iēci, -iectum, *v.a.* tear asunder, tear apart.
dispergo, -ĕre, -si, -sum, *v.a.* scatter.
dissĭmĭlis, -e, *adj.* unlike.
dīsto, -are, *v.n.* be distant, removed.
diū, *adv.* for a long time.
dīus = dīvus.
dīva, -ae, *f.* goddess.
dīvello, -ĕre, -velli (-vulsi 38), -vulsum (-volsum), *v.a.* tear asunder.
dīversus, -a, -um, opposite, separate, different.

dīvĕs, -ĭtis, *adj.* rich.
dīvīno, -are, -avi, -atum, *v.a.* foresee, foretell.
dīvus, -a, -um, *adj.* divine; *as subst.* dīvus, -i, *m.* god; dīva, -ae, *f.* goddess.
do, dăre, dĕdi, dătum, *v.a.* give, allow; cause, make; put, place, carry; **dare se in mare**, cast oneself into the sea.
dŏceo, -ēre, -ui, -ctum, *v.a.* teach.
doctus (*part. of* doceo), skilled, experienced.
dŏleo, -ēre, -ui, -ĭtum, *v.n.* grieve.
dŏlor, -ōris, *m.* grief, sorrow, pain.
dŏmĭnus, -i, *m.* master, owner, lord.
dŏmus, -ūs, *f.* house, home.
dōnĕc, *conj.* until.
dōno, -are, -avi, -atum, *v.a.* present, bestow.
dōnum, -i, *n.* gift.
dōtātus (*part. of* doto), dowered, richly endowed.
Drȳăs, -ădis, *f.* a wood-nymph, Dryad.
dŭbĭto, -are, -avi, -atum, *v.n.* doubt, hesitate.
dŭbius, -a, -um, doubtful, uncertain; faint, hardly perceptible.
dūco, -ĕre, -xi, -ctum, *v.a.* lead, charm; take; prolong.
dulcēdo, -ĭnis, *f.* sweetness; sweet sound, charm; sweet taste, savour.
dum, *conj.* while, until.
duo, *num.* two.
dŭplĭco, -are, -avi, -atum, *v.a.* double.
dūrus, -a, -um, *adj.* hard.
dux, dŭcis, *c.* leader, chief.
Dȳmās, -antis, *m.* father of Hecuba, Priam's wedded wife.

ē, **ex**, *prep. w. abl.* out of, from.
eccĕ, *interj.* lo! behold!
ēdo, -ĕre, -dĭdi, -dĭtum, *v.a.* make known, announce.
Ēdōnis, -ĭdis, *f. adj.* of the Edoni, Thracian.
ēdūco, -ĕre, -xi, -ctum, *v.a.* bring out.
effĕro, -ferre, extŭli, ēlatum, *v.a.* bring out.
effĭcio, -ĕre, -fēci, -fectum, *v.a.* bring about, render, cause.
effŏdio, -ĕre, -fōdi, -fossum, *v.a.* dig up *or* out.
effŭgio, -ĕre, -fūgi, *v.a.* escape, flee from.
ĕgĕo, -ēre, -ui, *v.n.* be in want, lack.
ēgero, -ĕre, -gessi, -gestum, *v.a.* carry out, discharge.
ēgredior, -i, -gressus, *dep. v.n.* go out, leave.
ēgressus, -ūs, *m.* escape.
ēĭcio, -ĕre, -iēci, -iectum, *v.a.* cast out *or* up.
ēlĭgo, -ĕre, -lēgi, -lectum, *v.a.* choose.
ēlūdo, -ĕre, -lūsi, -lūsum, *v.a.* mock one's efforts, deceive.
ēluo, -ĕre, -ui, -ūtum, *v.a.* wash away, cleanse.
ēmitto, -ĕre, -mīsi, -missum, *v.a.* send out, let loose; shed.
ēn, *interj.* lo! behold!
ĕnim, *conj.* for.
ēnītor, -i, -nīsus (-nixus), *dep. v.a. and n.* struggle out, bear (child).
ĕo, ire, ii (ivi), ĭtum, *v.n.* go; (*often of swift or violent motion*) rush, charge.
ergō, *adv.* therefore.
ērĭgo, -ĕre, -rexi, -rectum, *v.a.* raise.
Ĕrīnys, -ȳos, *f.* Fury.
ērĭpio, -ĕre, -ui, -reptum, *v.a.* rescue, deliver.
erro, -are, -avi, -atum, *v.n.* stray, wander.
et, *conj.* and; both; also.
ĕtiam, *conj.* besides, also, even.
ĕtiamnum (**etiamnunc**), even now, still.
Eumolpus, -i, *m.* a legendary Thracian bard, who settled at Eleusis near Athens.
Eurus, -i, *m.* the S.E. wind.
Eurȳdĭcē, -ēs, *f.* wife of Orpheus.
ēverto, -ĕre, -i, -versum, *v.a.* overthrow, overturn.
ēvŏco, -are, -avi, -atum, *v.a.* call forth, summon.
ex, *see* **e**.
exănĭmis, -e, *adj.* lifeless.
exaudio, -ire, -ii (-ivi), -ītum, *v.a.* hear.

excēdo, -ĕre, -cessi, -cessum, *v.n.* leave, depart.
excīo, -ire, -ii (-ivi), -ītum, *v.a.* call forth, rouse, startle.
excĭpio, -ĕre, -cēpi, -ceptum, *v.a.* take, receive, catch.
excĭto, -are, -avi, -atum, *v.a.* stir up, arouse.
exclāmo, -are, -avi, -atum, *v. a. and n.* cry out.
excŭtio, -ĕre, -cussi, -cussum, *v. a.* shake out; shake off.
exĕo, -ire, -ii (-ivi), -ĭtum, *v.n.* leave, depart; issue, rush forth.
exhālo, -are, -avi, -atum, *v.a.* breathe out; exhale.
expello, -ĕre, -pŭli, -pulsum, *v.a.* drive out, expel.
expōno, -ĕre, -pŏsui, -pŏsĭtum, *v.a.* expose; put out, land.
exposco, -ĕre, -pŏposci, *v. a.* require, demand.
exprĭmo, -ĕre, -pressi, -pressum, *v.a.* (*by a metaphor from modelling, &c.*) represent, imitate.
exsternātus (*part. of* exsterno), dismayed, affrighted.
exstinguo, -ĕre, -nxi, -nctum, *v. a.* crush, destroy, slay.
exsto, -are, *v. n.* stand out, overtop, rise above.
exstruo, -ĕre, -xi, -ctum, *v.a.* heap up, pile.
exsulto, -are, -avi, -atum, *v.n.* spring up, leap away.
extensus (*part. of* extendo), stretching out.
extrā, *adv.* without, outside.
exul, -ŭlis, *c.* exile.

făcies, -ēi, *f.* face, appearance, beauty.
făcio, -ĕre, fēci, factum, *v. a.* do, make, cause.
factum, -i, *n.* deed.
fallācĭtĕr, *adv.* deceptively.
fallax, -ācis, *adj.* deceitful, deceptive.
fallo, -ĕre, fĕfelli, falsum, *v. a.* deceive.
falsō, *adv.* falsely.
falsus, -a, -um (*part. of* fallo), false.
fămes, -is, *f.* hunger.
fămŭlus, -i, *m.* slave, servant.
făteor, -ēri, fassus, *dep. v. a.* confess.
fātum, -i, *n.* fate, destiny; death, destruction.
fēcundus, -a, -um, *adj.* fertile, prolific.
fēlix, -īcis, *adj.* happy, fortunate.
fĕmur, -ŏris *or* -ĭnis, *n.* thigh.
fĕra, *see* **ferus**.
fĕrīnus, -a, -um, *adj.* of a wild animal.
fĕrio, -ire, *v. a.* strike, beat.
fĕro, ferre, tŭli, lātum, *v. a.* offer, bear, bring; get, receive, obtain; say, relate; display; tend; befall, come to pass.
fĕrox, -ōcis, *adj.* brave, spirited, fierce.
ferreus, -a, -um, *adj.* of iron.
ferrum, -i, *n.* iron; scissors.
fĕrus, -a, -um, *adj.* fierce, savage; *as subst.* fĕrus, -i, *m.* fĕra, -ae, *f.* wild beast.
ferveo, -ēre, ferbui, *v. n.* boil, foam, seethe.
fessus, -a, -um, *adj.* weary.
festīno, -are, -avi, -atum, *v. n.* hasten, speed; *v. a.* do or make with speed, *at* 575 weave in haste.
festīnus, -a, -um, *adj.* hastening.
festus, -a, -um, *adj.* festal; *as subst.* festum, -i, *n.* holiday.
fĭdes, -is *or* -ium, *f.* lute.
fĭdes, -ĕi, *f.* faith, pledge, promise, fulfilment.
fīdūcia, -ae, *f.* confidence.
fīdus, -a, -um, *adj.* trusty, faithful.
fĭgūra, -ae, *f.* shape.
fīlia, -ae, *f.* daughter.
fingo, -ĕre, finxi, fictum, *v. a.* imagine; fashion, represent.
fīnio, -ire, -ii (-ivi), -ītum, *v. a.* bound, limit, end.
fīnis, -is, *c.* end.
fīo, fĭĕrī, factus, *irreg. pass. of* facio, become, be made.
flāmen, -ĭnis, *n.* blast, breeze, gale; (of the flute) piping.
flamma, -ae, *f.* flame, fire.

flāvus, -a, -um, *adj.*, yellow, yellow-haired.
flēbĭlis, -e, *adj.* pathetic, plaintive.
flecto, -ĕre, flexi, flexum, *v. a.* turn, bend; persuade, overcome.
fleo, -ēre, -ēvi, -ētum, *v. a. and n.* weep, lament.
flētus, -ūs, *m.* weeping, tears.
flōreo, -ēre, -ui, *v. n.* bloom.
fluctus, -ūs, *m.* wave, billow.
fluĭto, -are, -avi, -atum, *v. n.* flow, trickle; wave, flap.
flūmen, -ĭnis, *n.* river, stream.
fluo,-ĕre,-xi,-xum, *v. n.* flow, stream.
flŭviālis, -e, *adj.* of a river, river.
fŏdio, -ĕre, fōdi, fossum, *v. a.* dig, delve; undermine.
foedus, -ĕris, *n.* bond, contract.
fŏlium, -i, *n.* leaf.
fons, -tis, *m.* spring, fount.
fŏres, -um, *pl. f.* doors.
fŏret, *impf. subj. of* sum.
forma, -ae, *f.* shape, appearance, beauty.
fors, -tis, *f.* chance.
forsĭtan, *adv.* perhaps.
fortĕ, *adv.* by chance.
fortis, -e, *adj.* strong, brave.
fragmen, -ĭnis, *n.* piece.
frăgor, -ōris, *m.* crash, roar, tumult.
frango, -ĕre, frēgi, fractum, *v. a.* break.
frāter, -tris, *m.* brother.
frĕquento, -are, -avi, -atum, *v. a.* attend in crowds, throng round.
frĕtum, -i, *n.* sea, strait.
frīgĭdus, -a, -um, *adj.* cold.
frīgus, -ŏris, *n.* cold, chill; shudder.
frons, -dis, *f.* leaf.
fructus, -ūs, *m.* enjoyment, profit, reward.
frustrā, *adv.* in vain.
frux, frūgis, *f.* 'fruits of the earth', corn, grain (*mostly in pl.*).
fŭga, -ae, *f.* flight; exile.
fŭgio, -ĕre, fūgi, fŭgĭtum, *v.a. and n.* fly, flee.
fulgor, -ōris, *m.* brightness.
fulmen, -ĭnis, *n.* lightning.
fulmĭneus, -a, -um, *adj.* of the lightning, lightning; flashing.
fulvus, -a, -um, *adj.* yellow, tawny.
fundo, -ĕre, fūdi, fūsum, *v. a.* pour, shed.
fūnestus, -a, -um, *adj.* deadly, fatal; filled with death, mournful; **manus funestas**, hands polluted (by death).
fungor, -i, functus, *dep. v. a.* execute, discharge, fulfil, meet.
fūnus, -ĕris, *n.* funeral, funeral honours.
fŭriālis, -e, *adj.* of the Furies.
fŭro, -ĕre, *v. n.* rage.
fŭror, -ōris, *m.* rage, madness.
furtim, *adv.* by stealth, secretly.
fūsĭlis, -e, *adj.* liquid, molten.
fŭtūrum, -i, *n.* (*part. as subst.*) the future.

Gănȳmēdes, -is, *m.* son of Tros, king of Troy, carried up to heaven by an eagle to be cupbearer of the gods, 756.
gaudeo, -ēre, gāvīsus, *semidep. v. n.* rejoice.
gĕmĭnus, -a, -um, *adj.* twofold, double, two.
gĕmĭtus, -ūs, *m.* groan, sigh.
gemma, -ae, *f.* jewel.
gĕna, -ae, *f.* cheek.
gĕnĭālĭtĕr, *adv.* merrily, jovially.
gĕnĭtor, -ōris, *m.* father, sire.
gĕnĭtus (*part. of* gigno), *w. abl.* descended from, born of.
gens, -tis, *f.* nation.
gĕnu, -ūs, *n.* knee.
gĕro, -ĕre, gessi, gestum, *v. a.* carry, bear; wear; do, achieve; wage.
gestus, -ūs, *m.* gesture.
glaeba, -ae, *f.* clod.
glans, -dis, *f.* acorn.
glōria, -ae, *f.* glory, renown.
grădior, -i, gressus, *v. n.* pace, walk, go.
grădus, -ūs, *m.* step.
Grānīcus, -i, *m.* a river in Mysia; the river-god Granicus.
grătia, -ae, *f.* kindness.
grātus, -a, -um, *adj.* pleasing, welcome.
grăvis, -e, *adj.* heavy.
grăvitas, -ātis, *f.* heaviness.
grex, grĕgis, *m.* flock.

gurgĕs, -ĭtis, *m.* gulf, whirlpool, abyss.
guttur, -ŭris, *n.* throat (*pl. for sing.*).

hăbeo, -ēre, -ui, -ĭtum, *v. a.* have, hold; wear.
hăbĭto, -are, -avi, -atum, *v. a. and n.* dwell, inhabit.
Haemŏnius, -a, -um, *adj.* Thessalian, 409 n.
hāmus, -i, *m.* talon.
hărēna, -ae, *f.* sand.
hărundo, -ĭnis, *f.* reed, reedpipe; arrow, shaft.
hasta, -ae, *f.* spear.
haud, *adv.* not.
haurio, -ire, hausi, haustum, *v. a.* hollow, dig out.
hĕbĕnus, -i, *f.* ebony.
Hēbrus, -i, *m.* a river in Thrace.
Hectŏr, -ŏris, *m.* son of Priam, a Trojan champion and hero.
Hellē, -ēs, *f.* daughter of Athamas and Nephele. She was drowned in the strait which received from her its name—Hellespont.
herba, -ae, *f.* grass, plant, simple.
Hercŭleus, -a, -um, *adj.* of Hercules.
hērōs, -ōis, *m.* demigod, hero.
Hēsĭŏnē, -ēs, *f.* daughter of Laomedon, king of Troy.
Hespĕrĭdes, -um, *f. pl.* the daughters of Atlas, who, on an island in the far West, were guardians of an orchard with golden apples.
Hespĕriē, -ēs, *f.* daughter of the river god Cebren.
hiātus, -ūs, *m.*, gaping mouth, open jaws.
hībernus, -a, -um, *adj.* winter.
hic, haec, hōc, *dem. pron.* this; he, she, it, they.
hīc, *adv.* here.
hiems, hiemis, *f.* storm.
hinc, *adv.* hence; **hinc . . . illinc**, on the one side . . . on the other.
Hippŏtădes, -ae, *m.* son of Hippotas, Aeolus, god of the winds, and father of Alcyone.
hisco, -ĕre, *v. a. and n.* open the mouth, lips; gasp, speak.
hŏmo, -ĭnis, *c.* man.
honor, -ōris, *m.* honour, mark of honour, reward.
horresco, -ĕre, horrui, *v. n.* shudder.
hospĕs, -ĭtis, *c.* guest.
hostīlĭtĕr, *adv.* like an enemy.
hūc, *adv.* hither.
hūmānus, -a, -um, human.
hŭmus, -i, *f.* ground.
Hȳpaepa, -ōrum, *n. pl.* a small town in Lydia, at the foot of Mt. Tmolus.

iăceo, -ēre, -ui, -ĭtum, *v. n.* lie, lie low *or* prostrate; (of the sea) be still, calm.
iacto, -are, -avi, -atum, *v. a.* (*freq. of* iacio) throw, toss; toss about, buffet; vaunt, display ('show off'), and so often of the 'wild and whirling' words of reckless, passionate, *or* boastful utterance.
iam, *adv.* now, already; *with neg.* (no) longer.
iamdūdum, *adv.* this long while; (*with imper.*) straightway.
iānua, -ae, *f.* door.
ĭbī, *adv.* there.
Ĭcĕlos, -i, *m.* (Greek 'Like') son of Somnus (*acc.* Icelon).
ictus, -ūs, *m.* blow, stroke.
Īda, -ae, *f.* a mountain near Troy.
idcircō, *adv.* therefore; (*with neg.*) (not) for all that.
iēiūnium, -i, *n.* fast, hunger (*pl. for sing.*).
ĭgĭtur, *adv. and conj.* therefore, then.
ignārus, -a, -um, *adj.* ignorant.
ignāvus, -a, -um, *adj.* slothful.
ignis, -is, *m.* fire; star; passion, ardour.
ignōro, -are, -avi, -atum, *v. a.* not to know, be ignorant of.
ignōtus, -a, -um, *adj.* unknown; *as subst.* stranger.
īlex, ĭcis, *f.* ilex, holm-oak.
Īliăcus, -a, -um, *adj.* Trojan (Ilium—a name of Troy).
illĕ, illa, illud, *dem. pron.* that; he, she, it, they.
illīc, *adv.* there.
illinc, *adv.* thence.
illūc, *adv.* thither; **illuc et illuc**, hither and thither.

Īlus, -i, *m.* king of Troy, son of Tros, 756 n.
imāgo, -ĭnis, *f.* image, likeness, appearance; mental picture, thought.
imber, -bris, *m.* shower, rain.
imĭtāmen, -ĭnis, *n.* likeness, representation.
imĭtor, -ari, -atus, *dep. v. a.* copy, imitate.
immurmŭro, -are, *v. n.* murmur into, whisper into.
impār, -ăris, *adj.* unequal.
impĕdio, -ire, -ii (-ivi), -ītum, *v. a.* hinder.
impello, -ĕre, -pŭli, -pulsum, *v. a.* drive; shoot, speed.
impĕro, -are, -avi, -atum, *v. a. and n.* command.
impĕtus, -ūs, *m.* attack, onset, momentum; impulse, sudden longing.
impleo, -ēre, -ēvi, -ētum, *v. a.* fill, complete.
impūnĕ, *adv.* with impunity; **impune esse**, go unpunished.
īmus, -a, -um, *adj. superl.* lowest, bottom; *as subs.* īmum, -i, *n*, bottom, depth.
in, *prep. w. acc.* to, towards, into, against, for; in respect of; *with abl.* in, on.
inambĭtiōsus, -a, -um, *adj.* unpretentious, simple.
ĭnānis, -e, *adj.* empty, vain; unreal, unfulfilled.
incessus, -ūs, *m.* gait.
inclīno, -are, -avi, -atum, *v. a.* bend, turn, roll.
incommendātus, -a, -um, *adj.* unprotected, abandoned.
incresco, -ĕre, -crēvi, -crētum, *v. n.* grow, increase; swell.
incŭbo, -are, -cŭbui, -cŭbĭtum, *v. a. and n.* brood on *or* over.
incumbo, -ĕre, -cŭbui, -cŭbĭtum, *v. n.* bend over.
incursus, -ūs, *m.* charge, onset, assault.
indĕ, *adv.* thence, then.
indēplōrātus, -a, -um, *adj.* unlamented.
indĭcium, -i, *n.* information, disclosure.
indĭco, -are, -avi, -atum, *v. a.* show.
indignor, -ari, -atus, *depon. v. n.* resent, be wroth.
indŏlesco, -ĕre, -dŏlui, *v. n.* grieve, be vexed.
indūco, -ĕre, -xi, -ctum, *v. a.* draw over *or* across.
induo, -ĕre, -ui, -ūtum, *v. a.* put on, clothe (*pass. in middle sense*).
indūro, -are, -avi, -atum, *v. a.* harden, stiffen.
Indus, -a, -um, *adj.* Indian.
inexpugnābĭlis, -e, *adj.* impregnable, proof against.
infēlix, -īcis, *adj.* hapless.
infĕriae, -ārum, *f. pl.* offerings to the dead.
infĕrior, -ius, *compar. adj.* meaner, worse.
infernus, -a, -um, *adj.* nether, infernal.
infĕro, -ferre, -tŭli, -lātum, *v. a.* bring in; inflict, deal.
infĭcio, -ĕre, -fēci, -fectum, *v. a.* stain, dye, bedabble.
infĭtior, -ari, -atus, *dep. v. a.* deny, disavow, withhold, refuse.
infractus (*part. of* infringo), bent, curved.
infundo, -ĕre, -fūdi, -fūsum, *v. a.* pour or throw upon; *pass. in middle sense* cling to.
ingens, -tis, *adj.* vast, mighty.
inhaereo, -ēre, -haesi, -haesum, *v. n.* cleave, cling to.
inhospĭtus, -a, -um, inhospitable, churlish.
inĭcio, -ĕre, -iēci, -iectum, *v. a.* throw over; (*pass.*) fall over.
iniustus, -a, -um, *adj.* unjust, unfair.
innŭmĕrus, -a, -um, *adj.* countless, innumerable.
inquam, -is, -it, *defect. v. n.* say.
inrĭtus, -a, -um, *adj.* vain, unavailing.
inrumpo, -ĕre, -rūpi, -ruptum, *v. a. and n.* break *or* burst into.
insānus, -a, -um, *adj.* mad, raving.
insĕquor, -i, -sĕcūtus, *dep. v. a.* follow, pursue.

insĭlio, -ire, -ui, *v. n.* leap *or* spring upon.
insŏno, -are, -ui, *v. n.* play (on a musical instrument).
instăbĭlis, -e, *adj.* mobile.
instructus (*part. of* instruo), adorned.
insurgo, -ĕre, -surrexi, -surrectum, *v. n.* arise, lift up.
intellego, -ĕre, -xi, -ctum, *v. a.* understand.
inter, *prep. w. acc.* among, between.
interdum, *adv.* sometimes.
intĕreā, *adv.* meanwhile.
intĕrĕo, -ire, -ii (-ivi), -ĭtum, *v. n.* perish.
internōdium, -i, *n.* space between joints, of leg, *&c.*
interrumpo, -ĕre, -rūpi, -ruptum, *v. a.* interrupt.
intervĕnio, -ire, -vēni, -ventum, *v. n.* come between, take place between.
intĭmus, -a, -um, *superl. adj.* innermost; **intima ossa**, marrow.
intrā, *adv.* within.
intro, -are, -avi, -atum, *v. a. and n.* enter.
intus, *adv.* within.
ĭnūtĭlis, -e, *adj.* useless; hurtful.
invādo, -ĕre, -si, -sum, *v. a.* burst into, invade.
invĕho, -ĕre, -vexi, -vectum, *v. a.* bear *or* carry into.
invĕnio, -ire, -vēni, -ventum, *v. a.* find.
invĭdiōsus, -a, -um, *adj.* envied, coveted.
invīsus, -a, -um, *adj.* hateful.
invīto, -are, -avi, -atum, *v. a.* encourage, induce, invite.
invītus, -a, -um, *adj.* loth, unwilling.
invius, -a, -um, inaccessible, unapproachable.
invŏco, -are, -avi, -atum, *v. a.* call upon, invoke.
ipsĕ, -a, -um, *pron.* self; mere, very.
īra, -ae, *f.* anger, fury.
Īris, ĭdis, *f.* the attendant and messenger of Juno, and goddess of the rainbow, which forms her path to earth.
is, ea, id, *dem. pron.* that; he, she, it.
iste, -a, -ud, *dem. pron.* that of yours.
ĭter, ĭtĭnĕris, *n.* way, course, journey.
ĭtĕrum, *adv.* again.
iŭbeo, -ēre, iussi, iussum, *v. a.* bid, order.
iūdex, -ĭcis, *m.* judge, adjudicator.
iūdĭcium, -i, *n.* decision, verdict.
iŭgŭlo, -are, -avi, -atum, *v. a.* kill, murder.
iŭgum, -i, *n.* ridge.
iunctim, *adv.* together, side by side.
iuncus, -i, *m.* rush.
iungo, -ĕre, -nxi, -ctum, *v. a.* join.
Iūno, -ōnis, *f.* wife of Jupiter, queen of the gods.
Iuppĭter, Iŏvis, *m.* the king of the gods.
iūro, -are, -avi, -atum, *v. n.* swear.
iussum, -i, *n.* command, behest.
iŭvenca, -ae, *f.* heifer.
iŭvencus, -i, *m.* bullock, steer.
iŭvĕnis, -is, *adj.* young; (*as subst.*) youth; warrior, sailor, 461 n.
iŭventa, -ae, *f.* (time of) youth.
iŭvo, -are, iūvi, iūtum, *v. a.* help, assist.

lăbo, -are, -avi, -atum, *v. n.* totter, shake, be loosened.
lābor, -i, lapsus, *v. n.* slip, float, drift.
lăbor, -ōris, *m.* labour, toil.
lac, lactis, *n.* milk, milky juice, sap.
lăcĕro, -are, -avi, -atum, *v. a.* tear, rend.
lăcertōsus, -a, um, *adj.* brawny, sinewy, sturdy.
lăcertus, -i, *m.* arm.
lăcer, -ĕra, -ĕrum, *adj.* torn, battered, mangled, shattered.
lăcrĭma, -ae, *f.* tear.
laetus, -a, -um, *adj.* glad, joyful.
laevus, -a, -um, *adj.* on the left.
lammĭna, -ae, *f.* any thin plate of metal.
languor, -ōris, *m.* weariness, sluggishness, sloth.
lănio, -are, -avi, -atum, *v. a.* rend.

Lāŏmĕdon, -ontis, *m.* mythic king and second builder of Troy, son of Ilus, father of Priam.
Lāŏmĕdontēus, -a, -um, *adj.* of Laomedon.
lăpillus, -i, *m.* pebble.
lăpis, -ĭdis, *m.* stone.
lăqueus, -i, *m.* snare, springe.
largus, -a, -um, *adj.* copious, heavy.
lātē, *adv.* far and wide.
lăteo, -ēre, -ui, *v.n.* lie hid.
Lātōius, -a, -um, of Leto *or* Latona; *as subst.* the Latoian god, Apollo. Latona was the mother of Apollo and Diana.
lātus, -a, -um, *adj.* wide.
lătus, -ĕris, *n.* side.
laurus, -ūs *and* -i, *f.* laurel, bay.
laus, -dis, *f.* praise, fame.
lavo, -are, lāvi, lautum (lotum, lavātum), *v.a.* wash, lave.
lectus, -i, *m.* bed.
lĕgo, -ĕre, lēgi, lectum, *v. a.* gather, distil; read.
Lēnaeus, -a, -um, *adj.* 'God of the Winepress', a name of Bacchus.
lēnīmen, -ĭnis, *n.* solace.
lēnis, -e, *adj.* soft, gentle.
lentē, *adv.* slowly, lazily.
lentus, -a, -um, *adj.* pliant, clinging, tough.
Lesbos, -i, *f.* Lesbos, an island in the Aegean Sea.
lētalis, -e, *adj.* deadly.
Lēthē, -ēs, *f.* a river in the lower world. Those who drank of its water obtained sleep and forgetfulness.
lētum, -i, *n.* death.
lĕvis, -e, *adj.* light; unsubstantial, fleeting; trivial, slight.
lĕvĭtĕr, *adv.* lightly, a little; *compar.* levius.
lĕvo, -are, -avi, -atum, *v.a.* lighten, lift; *pass.* lean on.
lex, lēgis, *f.* law; order, method.
Liber, -ĕri, *m.* 'the Deliverer' (*cf.* Lyaeus), a name of Bacchus.
lībĕro, -are, -avi, -atum, *v.a.* free.
lĭcet, -ēre, lĭcuit *or* lĭcĭtum est, *v.n. impers.* it is allowed, one may.
lignum, -i, *n.* wood.
lĭgo, -ōnis, *m.* mattock.
lĭgo, -are, -avi, -atum, *v.a.* bind, fetter.
līmen, -ĭnis, *n.* threshold.
lingua, -ae, *f.* tongue; speech, voice.
linquo, -ĕre, līqui, *v.a.* leave.
lĭquet, -ēre, līquit, *impers. v.n.* it is clear, evident.
lĭquĭdus, -a, -um, *adj.* clear, limpid; yielding.
littĕra, -ae, *f.* letter; inscription, epitaph.
lītus, -ŏris, *n.* shore.
lŏco, -are, -avi, -atum, *v.a.* place, set.
lŏcus, -i, *m.* place (*pl.* loci *and* loca).
longē, *adv.* far off, far; (in poetry) a long time, 703 n.; *compar.* longius.
longus, -a, -um, *adj.* long; tedious, wearisome.
lŏquor, -i, lŏcūtus, *v.a.* speak, say.
Lūcĭfer, -ĕri, *m.* son of Aurora and Cephalus, father of Ceyx and Daedalion; the morning star (planet Venus); the dawn, daybreak.
luctus, -ūs, *m.* grief.
lūcus, -i, *m.* grove; *then, like* silva, *of a growth of any size,* clump, cluster.
lūgeo, -ēre, luxi, luctum, *v.a. and n.* lament, mourn.
lūgŭbris, -e, *adj.* mournful; *as subst.* lugubria, -ium, *n. pl.* mourning garments.
lūmen, -ĭnis, *n.* light; eye.
lūna, -ae, *f.* moon.
lŭpus, -i, *m.* wolf.
lūrĭdus, -a, -um, *adj.* wan, ghastly.
lux, lūcis, *f.* light; daylight, day.
Lȳaeus, -i, *m.* 'the Releaser', a name of Bacchus, as releasing his worshippers from care.
Lȳdus, -a, -um, *adj.* Lydian, of Lydia, a district on the W. of Asia Minor.
lymphātus (*part. of rare* lympho), maddened, distraught.
lȳra, -ae, *f.* lute, lyre.

măcies, -ēi, *f.* leanness.
mădĭdus, -a, -um, *adj.* wet, dripping, saturated.

Maenădes, -um, *f.* (' the Frenzied Ones ')—the Maenads *or* female followers of Bacchus, Bacchantes.
maereo, -ēre, *v.n.* mourn.
maestus, -a, -um, *adj.* sad, sorrowing.
măgis, *compar. adv.* more.
Magnētes, -um, *m.* natives of Magnesia, a district of Thessaly.
magnus, -a, -um, *adj.* great; maior, maximus.
mălĕ, *adv.* ill, badly; disastrously, 102 n.
mălum, -i, *n.* evil, misfortune.
mālus, -i, *m.* mast.
mălus, -a, -um, *adj.* bad, evil; peior, pessimus.
mandātum, -i, *n.* order, charge.
mando, -are, -avi, -atum, *v.a.* entrust, commit; charge. **se fugae mandare**, betake oneself to flight.
mānĕ, *adv.* in the morning.
măneo, -ēre, mansi, mansum, *v.a.* await, be in store; *v.n.* remain, abide.
mănĭfestus, -a, -um, *adj.* plain, clear.
mănus, -ūs, *f.* hand; (human) workmanship, handiwork.
mărĕ, -is, *n.* sea.
mărītus, -i, *m.* husband.
marmor, -ŏris, *n.* marble.
massa, -ae, *f.* lump.
māter, -tris, *f.* mother; matron.
mātūresco, -ĕre, -ui, *v.n.* ripen.
mātūtīnus, -a, -um, *adj.* of the morning, morning.
mĕdius, -a, -um, *adj.* middle, middle of; ordinary, humble.
mĕlior, -us, *see* **bonus**.
membrum, -i, *n.* limb; part, piece.
mĕmĭni, -isse, *defect. v. a. and n.* remember, think of, recall.
mĕmor, -ŏris, *adj.* mindful.
mĕmŏro, -are, -avi, -atum, *v.a.* tell, relate.
mens, -tis, *f.* mind, feeling; senses.
mensa, -ae, *f.* table.
mentior, -iri, -ītus, *v.a. and n.* lie, declare falsely.
mentum, -i, *n.* chin.
merces, -ēdis, *f.* reward, recompense.
mergo, -ĕre, -si, -sum, *v.a.* plunge, sink, overwhelm; *in pass.* dive.
mergus, -i, *m.* diver.
mĕrĭtus (*part. of* mereor), deserving; offending, guilty.
mĕrum, -i, *n.* unmixed wine, wine.
messis, -is, *f.* crop, harvest.
Mēthymnaeus, -a, -um, *adj.* Methymnaean, of Methymna, the second city in the island of Lesbos.
mĕtus, -ūs, *m.* fear.
meus, -a, -um, *poss. pron.* my, mine.
mĭco, -are, -ui, *v.n.* flash, gleam.
Mĭdas, -ae, *m.* (*acc.* Midan) king of Phrygia, son of Gordius and the goddess Cybele.
mīlĕs, -ĭtis, *m.* soldier.
mīlĭtia, -ae, *f.* military service; (*collective for* militantes, milites) soldiery.
millĕ, *num.* thousand.
mĭnax, -ācis, *adj.* threatening.
mĭnister, -tri, *m.* servant.
mĭnistĕrium, -i, *n.* employment, labour.
mĭnor, -us, *see* **parvus**.
mīrācŭlum, -i, *n.* wonder, marvel.
mīrus, -a, -um, *adj.* strange, wondrous.
misceo, -ēre, -ui, mixtum, *v.a.* mix; throw into confusion, trouble, embroil.
mĭser, -ĕra, -ĕrum, *adj.* wretched; mĭsĕrior, mĭserrimus.
mĭsĕrābĭlis, -e, *adj.* pitiful, wretched.
mĭsĕrandus (*gerundive of* miseror), pitiable, hapless.
mĭsĕreor, -ēri, -ĭtus, *dep. v.a.* pity.
mĭsĕror, -ari, -atus, *dep. v.a.* pity.
mītis, -e, *adj.* mild, merciful.
mitto, -ĕre, mīsi, missum, *v.a.* send, dismiss; hurl, shoot.
mŏdŏ, *adv.* only, but; lately, but now; **modo . . . modo**, at one moment . . . at another.
mŏdŭlor, -ari, -atus, *v.a.* tune, play.
mŏdus, -i, *m.* moderation.
moenia, -ium, *n. pl.* walls; (*opp. to* muri) ramparts, fortress.

mōles, -is, *f.* pile, mass; mole, pier; vastness, weight; **moles mali**, crushing calamity.
mōlior, -iri, -itus, *v. a.* labour at, toil at; rear, construct.
mollio, -ire, -ii (-ivi), -itum, *v. a.* soften, soothe, appease.
mollis, -e, *adj.* soft, gentle.
mollĭtĕr, *adv.* softly.
mōmentum, -i, *n.* motive, 285 n.
mons, -tis, *m.* mountain.
monstrum, -i, *n.* monster, portent.
montānus, -a, -um, *adj.* of the mountains, mountain, upland.
mŏra, -ae, *f.* delay.
mŏror, -ari, -atus, *v. a. and n.* delay, linger, tarry.
Morphēus, -ĕi *and* -ĕos, *m.* ('the Fashioner') son of Sleep, and god of dreams; *accus.* Morphĕă.
mors, -tis, *f.* death.
mortālis, -e, *adj.* mortal, human.
mōtus, -us, *m.* movement.
mŏveo, -ēre, mōvi, mōtum, *v. a.* move, shake, stir; excite, cause; influence, affect; take up, ply.
mulceo, -ēre, -si, -sum, *v. a.* soothe, lull.
multō, *adv.* much, by far.
multum, *adv.* very.
multus, -a, -um, *adj.* much; (*pl.*) many (plus, plurimus).
mūnio, -ire, -ii (-ivi), -itum, *v. a.* fortify, make secure.
mūnus, -ĕris, *n.* gift; office, use, purpose (*pl. for sing.*).
mūrex, -ĭcis, *m.* purple fish; purple.
murmur, -ŭris, *n.* murmur; (*of the sea*) moaning.
murmŭro, -are, -avi, -atum, *v. n.* murmur.
mūrus, -i, *m.* wall.
mūto, -are, -avi, -atum, *v. a.* change.
mūtus, -a, -um, *adj.* dumb, voiceless.

Nāis, -ĭdis, *f.* a water-nymph, Naiad.
nam, **namque**, *conj.* for.
narro, -are, -avi, -atum, *v. a.* tell, relate.
năto, -are, -avi, -atum, *v. n.* swim, float.
nātus (*part. of* nascor), born, created; *as subst.* nātus, -i, *m.* son; nāta, -ae, *f.* daughter.
naufrăgus, -a, -um, *adj.* shipwrecked; *as subst.* a shipwrecked person.
nāvāle, -is, *n.* dock.
nāvigium, -i, *n.* ship, vessel.
nāvĭta, -ae, *m.* sailor, mariner.
nĕbŭla, -ae, *f.* cloud, mist.
nĕc, **nĕque**, *conj.* and not; neither, nor.
nĕfās, *indecl. n.* sin, wicked deed.
nĕgo, -are, -avi, -atum, *v. a. and n.* deny, refuse.
Nĕphĕlēis, -ĭdis, *f. adj.* daughter of Nephele, i. e. Helle.
nĕpos, -ōtis, *m.* grandson, descendant.
nĕque, *see* **nec**.
nĕquĕo, -ire, -ii (-ivi), -ĭtum, *v. n.* be unable.
nēquīquam, *adv.* in vain.
Nērēus, -ĕi, *m.* a sea-god, father of the Nereids.
Nērēis, -ĭdos, *f.* daughter of Nereus, sea-nymph, Nereid.
nervus, -i, *m.* string.
nescio, -ire, -ii (-ivi), -ītum, *v.* . be ignorant of; **nescioquid**, I know not what, something.
neu / **nēvĕ** } *conj.* and not, and lest.
(**nex**) nĕcis, *f.* death.
nīdus, -i, *m.* nest.
nĭger, -gra, -grum, *adj.* black.
nĭhil / **nil** } *indecl. n.* nothing.
nimbōsus, -a, -um, *adj.* rainy, stormy.
nimbus, -i, *m.* storm-cloud, storm.
nĭmium, *adv.* too much, too.
nĭsĭ, *conj.* unless, if not.
nĭteo, -ēre, -ui, *v. n.* shine, look bright.
nĭtĭdus, -a, -um, *adj.* brilliant; polished, elegant, refined.
nĭtor, -ōris, *m.* brightness, sheen, lustre.
nītor, -i, nixus (nīsus), *dep. v. n.* struggle, strive.
no, nare, navi, *v. n.* swim.

nŏceo, -ēre, -ui, -ĭtum, *v.a.* hurt, harm, prove ruin of.
nōlo, nolle, nōlui, *v.n.* be unwilling.
nōmen, -ĭnis, *n.* name, inscription; fame, renown.
nōmĭno, -are, -avi, -atum, *v.a.* name, call by name, call.
nōn, *adv.* not.
nondum, *adv.* not yet.
nos, nostri (nostrum), *pers. pron.* we; I.
nosco, -ĕre, nōvi, nōtum, *v.a.* know, recognize.
noster, -tra, -trum, *poss. pron.* our, ours.
nŏta, -ae, *f.* mark, signal.
nŏto, -are, -avi, -atum, *v.a.* mark, distinguish.
nŏviens, *num. adv.* nine times.
nŏvissĭmus, -a, -um, *adj. superl.* latest, last.
nŏvĭtas, -ātis, *f.* novelty, strangeness.
nŏvus, -a, -um, *adj.* new, fresh; strange, unheard of.
nox, -ctis, *f.* night.
nūbes, -is, *f.* cloud.
nūbĭla, -orum, *n. pl.* clouds.
nūbĭlis, -e, *adj.* ripe for marriage.
nūbĭlus, -a, -um, cloud-bringing.
nullus, -a, -um, *adj.* none, no.
nūmen, -ĭnis, *n.* assent; divine power; godhead; god.
nŭmĕrus, -i, *m.* number; body, band.
numquam, *adv.* never.
nunc, *adv.* now; **nunc . . . nunc**, at one time . . . at another.
nuntia, -ae, *f.* a (female) messenger.
nuntius, -i, *m.* messenger.
nūper, *adv.* lately.
nŭrus, -ūs, *f.* daughter-in-law; married woman, matron.
nūto, -are, -avi, -atum, *v.n.* nod.
Nympha, -ae (*or* Nymphē, ēs), *f.* a Nymph.

ob, *prep. w. acc.* on account of.
ŏbeo, -ire, -ii (-ivi), -ĭtum, *v.a. and n.* come over, overspread.
oblēnĭmen, -ĭnis, *n.* consolation (*pl. for sing.*).
oblĭtus (*part. of* oblino), besmeared.
obnoxius, -a, -um, *adj.* subject to, 742 n.
ŏbŏrior, -iri, -ortus, *dep. v. n.* rise over, well up.
obruo, -ĕre, -rui, -rŭtum, *v.a.* cover up, bury; overwhelm.
obscūrus, -a, -um, *adj.* hidden, shrouded.
obsto, -āre, -stĭti, -stātum, *v.n.* stand in way of; oppose, hinder.
obstrepo, -ĕre, -ui, -ĭtum, *v.n.* resound against, drown.
obsum, -esse, obfui (offui), *v.n.* hinder, ruin.
obverto, -ĕre, -i, -sum, *v.a.* turn towards.
obvius, -a, -um, *adj.* meeting, to meet, facing; **obvius undis**, up stream.
occĭdo, -ĕre, -cĭdi, -cāsum, *v.n.* perish.
occŭpo, -are, -avi, -atum, *v.a.* take, seize, be the first to seize.
ŏcŭlus, -i, *m.* eye.
ōdi, -isse, *defect. v.a.* hate, curse.
Oetaeus, -a, -um, *adj.* of Oeta, a mountain range close to Trachin; **rex Oetaeus**, Ceyx.
ōlim, *adv.* formerly.
ōmen, -ĭnis, *n.* omen.
omnis, -e, *adj.* all, every.
ŏpācus, -a, -um, *adj.* shady; dark, darkling.
ŏpĕrio, -ire, -ui, -ertum, *v.a.* cover.
oppugno, -are, -avi, -atum, *v.a.* assault, attack.
(**ops**), ŏpis, *f.* aid, relief; *pl.* wealth, expense.
opto, -are, -avi, -atum, *v.a.* desire, wish for; choose.
ŏpus, -ĕris, *n.* work, task.
ōra, -ae, *f.*, shore.
orbis, -is, *m.*, circle, orb; course, career (of the sun).
orbus, -a, -um, *adj.* bereaved.
ordo, -ĭnis, *m.* row, line, order; **ordine**, successively.
orgia, -orum, *n. pl.* Bacchic rites, mysteries.
ŏrīgo, -ĭnis, *f.* birth, origin; ancestor, progenitor.
ŏrior, -iri, ortus, *dep. v.n.* rise.
orno, -are, -avi, -atum, *v.a.* trim, tire, deck.

ōro, -are, -avi, -atum, *v. a.* pray, entreat.
Orphēūs, -ĕī (*acc.* Orphĕă, *voc.* Orphēū), *m.*, a mythical Thracian bard, son of Oeagrus (*or acc. to others* Apollo) and Calliope; husband of Eurydice.
Orphēus, -a, -um, *adj.* of Orpheus.
ortus, -ūs, *m.* rising, source.
ŏs, ossis, *n.* bone.
ōs, ōris, *n.* face, head, mouth, lips; bill, beak; gaze, look (*pl. for sing.*).
oscŭlum, -i, *n.* kiss.
ostendo, -ĕre, -di, -sum (-tum), *v. a.* show, point to.

păciscor, -i, pactus, *dep. v. a. and n.* bargain, bargain for.
Pactōlos, -i, *m.* (*acc.* Pactolon) a river in Lydia, famous for the deposits of gold in its bed.
pactum, -i, *n.* agreement.
palla, -ae, *f.* long robe, mantle.
pallesco, -ĕre, -ui, *v. n.* grow pale, sallow, 110 n.
pallor, -ōris, *m.* paleness.
palma, -ae, *f.* palm, hand.
pălūs, -ūdis, *f.* marsh.
pălustris, -e, *adj.* of a marsh, marshy.
Pān, -os (*acc.* Pana), *m.* the god of woods and shepherds.
pando, -ĕre, -i, passum, *v. a.* spread out.
Pănomphaeus, -i, *m.* 'Lord of all voices', an epithet of Jupiter. The exact meaning of title is uncertain. *Either* (1) author of all oracles, (2) he that is worshipped by, *or* (3) gives ear to, the voices of all.
păpăver, -ĕris, *n.* poppy.
părātus (*part. of* paro), prepared, ready.
părens, -ntis, *c.* parent.
părio, -ĕre, pĕpĕri, partum, *v. a.* bear.
părĭtĕr, *adv.*, equally, alike, at the same time.
Parnāsis, -ĭdis, *f. adj.* Parnassian.
Parnāsus, -i, *f.* a mountain in Phocis, sacred to Apollo and the Muses. Delphi was situated at its foot.
păro, -are, -avi, -atum, *v. a.* prepare, make ready; essay, strive.
pars, -tis, *f.* part, side, portion, share; **pars. . . . pars**, some . . . others.
parvus, -a, -um, *adj.* small; **parva voce**, in a low voice (minor, minimus).
passim, *adv.* everywhere, on all sides.
passus (*part. of* pando), loose, dishevelled.
păteo, -ēre, -ui, *v. n.* be open, be accessible.
păter, -tris, *m.* father.
păternus, -a, -um, of a father, father's.
patior, -i, passus, *dep. v. a.* bear, allow, suffer.
patria, -ae, *f.* native land, country.
patrius, -a, -um, *adj.* of a father, father's.
patruus, -a, -um, *adj.* of a father's brother, uncle's.
pătŭlus, -a, -um, *adj.* open, wide.
paucus, -a, -um, *adj.* few.
paulum, *adv.* a little.
păveo, -ēre, pāvi, *v. a. and n.* fear, tremble, be terrified.
pecco, -are, -avi, -atum, *v. n.* sin.
pectus, -ŏris, *n.* breast, heart (*pl. for sing.*).
pĕcus, -ŭdis, *f.* beast, animal.
pĕcus, -ŏris, *n.* cattle; herd, flock.
pĕlăgus, -i, *n.* sea.
Pēlēūs, -ĕi *and* -ĕos, *m.* son of Aeacus, husband of Thetis, father of Achilles (*voc.* Pēlēū, *acc.* Pēlĕă).
pendeo, -ēre, pĕpendi, *v. n.* hover, hang; be in suspense.
pĕnĕtrāle, -is, *n.* inmost place, retreat, sanctuary (*esp. in plur.*).
penna, -ae, *f.* feather, wing.
pĕr, *prep. w. acc.* through; during; by means of; over; *with oaths*, by; **per somnum**, in a dream.
pĕrăgo, -ĕre, -ēgi, -actum, *v. a.* perform, fulfil.
percĭpio, -ĕre, -cēpi, -ceptum, *v. a.* gather, absorb, take in.
percŭtio, -ĕre, -cussi, -cussum, *v. a.* strike, smite, beat.

perdo, -ĕre, -dĭdi, -dĭtum, *v.a.* destroy, lose, waste.
pĕrĕo, -ire, -ii (-ivi), *v.n.* perish.
pĕrerro, -are, -avi, -atum, *v.n.* wander among.
pĕrĕgrīnus, -a, -um, *adj.* foreign.
perfĭdia, -ae, *f.* treachery, faithlessness.
pĕrīcŭlum (pĕrīclum), -i, *n.* danger.
pĕrĭmo, -ĕre, -ēmi, -emptum, *v.a.* destroy.
pērīūrium, -i, *n.* false oath, perjury (*pl. for sing.*).
pērīūrus, -a, -um, *adj.* false, forsworn.
pĕrōsus (*part. of* pĕrōdi), loathing, detesting.
perpĕtuus, -a, -um, *adj.* continuous, unbroken.
persto, -are, -stĭti, -stātum, *v.n.* continue, persist.
perterreo, -ēre, -ui, -ĭtum, *v. a.* affright.
pervĕnio, -ire, -vēni, -ventum, *v.n.* come to, reach.
pēs, pĕdis, *m.* foot.
pĕto, -ĕre, -ii (-ivi), -ītum, *v.a.* seek, ask; make for, repair to; assail.
phărus, -i, *f.* lighthouse.
Phlĕgyae, -arum, *m.* a Thessalian tribe, who, under Phorbas, plundered the temple of Apollo at Delphi.
Phŏbētor, -ŏris, *m.* ('the Frightener') a name of Icelos.
Phōcēus, -a, -um, *adj.* Phocian. Phocis was a country between Boeotia and Aetolia, to the SE. of Trachin.
Phōcus, -i, *m.* son of Aeacus and Psamathe, slain by his step-brothers Peleus and Telamon.
Phoebus, -i, *m.* a name of Apollo, son of Jupiter and Latona, and god of the sun; the sun.
Phorbas, -antis, *m.* an impious desecrator of Apollo's sanctuary at Delphi.
Phrÿges, -um, *m. pl.* Phrygians.
Phrÿgia, -ae, *f.* a district of Asia Minor.
Phrÿgius, -a, -um, *adj.* Phrygian.

pĭcĕus, -a, -um, *adj.* pitchy, pitch black.
pĭget, -ēre, pĭguit, *impers. v.* it afflicts, grieves one; one repents.
pignus, -ŏris, *n.* pledge, hostage; child, offspring.
Pindus, -i, *m.* a mountain in Thessaly.
pinguis, -e, *adj.* fat; lazy; dull, stupid.
pīnus, -ūs *and* -i, *f.* pine; ship.
pius, -a, -um, *adj.* having 'natural affection' towards (1) the gods—righteous, devout, pious, (2) one's country—loyal, (3) one's family—dutiful, loving, affectionate.
plăceo, -ēre, -ui, -ĭtum, *v.a. and n.* please, find favour, satisfy, seem good.
plăcĭdus, -a, -um, *adj.* gentle, quiet, calm.
plăco, -are, -avi, -atum, *v.a.* calm.
plăga, -ae, *f.* region.
plango, -ĕre, -nxi, -nctum, *v.a.* strike; beat the breast, &c., as sign of grief, 75 n.; *in passive,* beat oneself, mourn.
plangor, -ōris, *m.* beating (of the breast, *&c.*), lamentation.
plausus, -ūs, *m.* clapping of hands.
plebs, -is, *f.* populace, lower orders.
plectrum, -i, *n.* quill *or* rod for striking the lyre.
plēnus, -a, -um, *adj.* full, complete.
plūma, -ae, *f.* feather, plumage.
plūmĕus, -a, -um, *adj.* made of feathers, down.
plūrimus, -a, -um. *See* **multus.**
plūs, plūris. *See* **multus.**
poena, -ae, *f.* punishment, penalty.
pollex, -ĭcis, *m.* thumb.
pollĭceor, -ēri, -itus, *dep. v.a.* promise.
pollĭcĭtum, -i, *n.* promise.
pōmum, -i, *n.* fruit (*of any kind, except that which clusters*).
pondus, -ĕris, *n.* weight.
pōno, -ĕre, pŏsŭī, pŏsĭtum, *v.a.* put, place, set; lay aside, dismiss.
pontus, -i, *m.* sea.
pŏpŭlāris, -e, *adj.* native.
pŏpŭlus, -i, *m.* people, nation, multitude.
porrĭgo, -ĕre, -rexi, -rectum, *v.a.* stretch out, extend.

portus, -ūs, *m.* harbour (*pl. for sing.*).
posco, -ĕre, pŏposci, *v.a.* demand, ask the surrender of.
possum, posse, pŏtui, *v. n.* can.
post, *prep. w. acc.* after.
postquam, *conj.* after that.
postis, -is, *m.* doorpost, door.
pŏtens, -tis, *adj.* powerful.
pŏtior, -iri, -ītus, *dep. v. a.* obtain; attain, reach.
prae, *prep. w. abl.* before, in comparison with.
praebeo, -ēre, -ui, -ĭtum, *v.a.* give, afford.
praecēdo, -ĕre, -cessi, -cessum, *v. n.* go before, lead the way.
praeceps, -cĭpĭtis, *adj.* headlong.
praecĭpĭto, -are, -avi, -atum, *v. a. and n.* drive down, rush down, fall headlong.
praecordia, -orum, *pl. n.* midriff; heart.
praeda, -ae, *f.* booty, prey.
praedēlasso, -are, -avi, -atum, *v.a.* weary *or* tire out beforehand.
praefĕro, -ferre, -tŭli, -lātum, *v.a.* rank above, prefer.
praesāgus, -a, -um, *adj.* foreknowing, prophetic.
praesens, -tis, *adj.* present, in person.
praestans, -tis, *adj.* distinguished, pre-eminent. *Comp.* **praestantior**, far better.
praesto, -are, -stĭti, -stĭtum, *v. a.* fulfil; warrant safe, render secure.
praesūtus (*part. of* praesuo), sewn over, covered over.
praetendo, -ĕre, -di, -tum, *v. a.* stretch forth, hold before.
praeter, *prep. w. acc.* except, besides.
praetĕrĕo, -ire, -ii (-ivi), -ĭtum, *v.a. and n.* pass by, pass over.
praevius, -a, -um, *adj.* leading the way.
prĕcem, -is (*no nom.*), *f.* prayer, entreaty.
prĕcor, -ari, -atus, *dep. v.a. and n.* pray.
prĕmo, -ĕre, pressi, pressum, *v. a.* press, crush, overbear; cover, overlay.
prĕtium, -i, *n.* reward, wages.
Priămus, -i, *m.* son of Laomedon, king of Troy, father of Hector, Paris, and Aesacos.
prīmō, *adv.* first, at first.
prīmum, *adv.* first; **ut primum**, as soon as.
prīmus, -a, -um, *adj. superl.* first; earliest.
prior, -ōris, *adj. compar.* former.
prius, *adv. compar.* sooner, before.
priusquam, *conj.* before that.
prō, *prep. w. abl.* before, for.
prō, *interj.* alas! (*followed by nom. or acc.*).
prŏbo, -are, -avi, -atum, *v.a.* win assent or approval for, 449 n.
prŏcella, -ae, *f.* tempest.
prŏcul, *adv.* far.
prŏcus, -i, *m.* wooer, suitor.
prōdĭgium, -i, *n.* portent, marvel.
prōdo, -ĕre, -dĭdi, -dĭtum, *v. a.* bring forth, publish, betray.
prŏfānus, -a, -um, *adj.* impious.
prŏfor, -fari, -fatus, *v. dep. a.* say, speak.
prŏfŭgus, -a, -um, *adj.* exiled.
prŏfundo, -ĕre, -fūdi, -fūsum, *v. a.* pour forth, shed.
prŏfundum, -i, *n.* deep.
prōgĕnies, -ēi, *f.* offspring, descendant.
prōgĕnĭtor, -ōris, *m.* ancestor, grandsire.
prŏhĭbeo, -ēre, -ui, -ĭtum, *v. a.* prevent.
prōles, -is, *f.* offspring.
prōmissum, -i, *n.* promise.
prōmitto, -ĕre, -mīsi, -missum, *v.a.* promise.
prōnus, -a, -um, *adj.* headforemost.
prŏpe, *prep. w. acc.* near, hard by; *adv.* near. *Comp.* **propius**.
prŏpĕro, -are, -avi, -atum, *v. n.* hasten.
prŏpinquus, -a, -um, *adj.* near.
prōpōno, -ĕre, -pŏsŭi, -pŏsĭtum, *v.a.* intend, design.
prōsĭlio, -ire, -ui, *v. n.* spring forth, start forward.
prospĭcio, -ĕre, -spexi, -spectum, *v. a.* look forth on.

prŏsum, prōdesse, prōfui, *v.n.* be profitable.
prōtendo, -ĕre, -i, -tum *or* -sum, *v.a.* stretch forth, hold out.
prōtĭnŭs, *adv.* forthwith.
proxĭmus, -a, -um, *adj. superl.* nearest, next, neighbouring.
Psămăthē, -ēs, *f.* a sea-nymph, mother of Phocus, and step-mother of Peleus.
pŭdor, -ōris, *m.* shame; disgrace, deformity.
pugno, -are, -avi, -atum, *v.n.* fight, strive.
pulcher, -chra, -chrum, *adj.* fair, beautiful; becoming.
pullus, -a, -um, dark, dark-coloured, dusky; *as subst.* pullum, -i, *n.* sable garment, mourning.
pulso, -are, -avi, -atum, *v.a.* beat, batter.
puppis, -is, *f.* stern; ship.
purpŭreus, -a, -um, *adj.* purple.
purgămen, -ĭnis, *n.* purification, expiation (*pl. for sing.*).
pūrus, -a, -um, *adj.* clear, pure.
pŭto, -are, -avi, -atum, *v.a.* think, deem, suppose.

quā, *adv.* where; **si qua**, if anywhere.
quaero, -ĕre, -sīvi, -sītum, *v.a.* ask, seek.
quālis, -e, *rel. adj.* such as; *interrog. adj.* of what kind?
quāliscumque, *rel. adj.* of whatever kind.
quam, *adv.* how; than (see **antequam, postquam, priusquam**).
quamquam, *conj.* although.
quamvīs, *conj.* although.
quantus, -a, um, *adj.* how great, as great as.
quăsī, *adv.* as if, as it were, just like.
quăter, *num. adv.* four times.
quĕ, *enclitic, conj.* and; **que (et)** . . . **que (et)**—both . . . and, as well . . . as.
quercus, -ūs, *f.* cak; oak-leaves.
quĕrella, -ae, *f.* complaint.
qui, quae, quod, *rel. pron.* who, which; *interrog. adj.* what? which?
quia, *conj.* because.
quicumque, quaecumque, quodcumque, *indef. pron.* whoever, whatever.
quīd, *interrog. adv.* why?
quīdem, *adv.* indeed.
quies, -ētis, *f.* rest, sleep, stillness.
quinque, *num.* five.
quippĕ, *adv. and conj.* for indeed, since in fact.
quīs = quibus.
quis, quid, *indef. pron.* any one, anything (*after* si, ne); *adjectival*, qui, qua, quod.
quis, quae, quid, *interrog. pron.* who? what?
quisquam, quaequam, quicquam (quodquam), *indef. pron.* any.
quisque, quaeque, quidque (quodque), *pron.* each.
quisquis, quodquod (*subst.* quicquid), *indef. pron.* whoever, whatever.
quō, *adv.* whither, to which; (*with compar.*) the.
quod, *conj.* because, that.
quodsi (quod . . . si), *conj.* but if.
quŏniam, *conj.* since.
quŏque, *conj.* also, even.
quŏt, *adj. indecl.* how many, as many as.
quŏtiens, *adv.* as often as.

răbies, -em, -e (*other cases wanting*), *f.* rage.
rădio, -are, -avi, -atum, *v. n.* flash, gleam.
rădius, -i, *m.* ray.
rādix, -īcis, *f.* root.
rāmus, -i. *m.* branch.
răpio, -ĕre, -ui, -ptum, *v. a.* seize, carry off, snatch up; hurry.
raptum, -i, *n.* prey, spoil, plunder.
rārus, -a, -um, *adj.* rare; (*for adv.* rārō) seldom.
rastrum, -i, *n.* rake (*irreg. pl.* rastri).
rătis, -is, *f.* bark, ship.
raucus, -a, -um, *adj.* hoarse, deep-sounding.
rĕcēdo, -ĕre, -cessi, -cessum, *v. n.* pass away, depart, retire, recede.
rĕcens, -tis, *adj.* fresh, newly grown.

rĕcessus, -ūs, *m.* retreat, recess.
rĕcĭpio, -ĕre, -cēpi, -ceptum, *v. a.* recover; take, receive.
rĕcognosco, -ĕre, -gnōvi, -gnĭtum, *v. a.* recall, recognize.
rĕcondo, -ĕre, -dĭdi, -dĭtum, *v. a.* hide again, bury again.
rector, -ōris, *m.* ruler, governor; steersman.
rĕcurro, -ĕre, -curri, *v. n.* run back, hasten back.
rĕcursus, -ūs, *m.* return.
rĕcurvus, -a, -um, *adj.* curved.
reddo, -ĕre, -dĭdi, -dĭtum, *v. a.* restore, return; give forth, emit.
rĕdĕo, -ire, -ii (-ivi), -ĭtum, *v. n.* return.
rĕdĭtus, -ūs, *m.* return.
rĕdūco, -ĕre, -xi, -ctum, *v. a.* bring back, draw back.
rĕfĕro, -ferre, rettŭli, rĕlātum, *v. a.* tell, report, relate; repeat.
rĕfundo, -ĕre, -fūdi, -fūsum, *v. a.* pour, pour back, 657 n.
rĕgĕro, -ĕre, -gessi, -gestum, *v. a.* carry back, put back.
rĕgĭmen, -ĭnis, *n.* rudder.
rēgīna, -ae, *f.* queen.
rēgius, -a, -um, *adj.* a king's, royal.
regno, -are, -avi, -atum, *v. n.* rule, 'reign supreme.'
regnum, -i, *n.* realm.
rĕgo, -ĕre, -xi, -ctum, *v. a.* rule, govern, sway.
rĕlābor, -i, -lapsus, *v. n.* slip back.
rĕlĕvo, -are, -avi, -atum, *v. a.* assuage, relieve.
rĕlinquo, -ĕre, -līqui, -lictum, *v. a.* leave, forsake.
rĕlūceo, -ēre, -luxi, *v.n.* glow, shine.
rĕmeo, -are, -avi, -atum, *v. n.* return.
rĕmĭniscor, -i, *dep. v. a. and n.* recall to mind, recollect.
rĕmitto, -ĕre, -mīsi, -missum, *v. a.* send back; allow, permit.
rĕmŏveo, -ēre, -mōvi, -mōtum, *v. a.* withdraw; (*with* se *or in pass.*) retire, hold aloof from.
rēmus, -i, *m.* oar.
rĕnŏvo, -are, -avi, -atum, *v. a.* renew.
reor, -ēri, ratus, *dep. v. a. or n.* think.
rĕpăro, -are, -avi, -atum, *v. a.* refresh, revive.
rĕpello, -ĕre, -reppŭli, rĕpulsum, *v. a.* drive back, foil, repel.
rĕpĕto, -ĕre, -ii (-ivi), -ītum, *v. a.* seek again.
rēs, rei, *f.* thing, matter (*translate by a specific word,* e. g. *at* 376 'danger').
rĕsĕco, -are, -cui, -ctum, *v. a.* cut off.
rĕsolvo, -ĕre, -vi, -ūtum, *v. a.* loosen, break.
respĭcio, -ĕre, -spexi, spectum, *v. a. and n.* look back, look back at.
respondeo, -ēre, -di, -sum, *v. a. and n.* answer; echo.
restagno, -are, *v. n.* overflow.
restĭtuo, -ĕre, -ui, -ūtum, *v. a.* restore (to a former condition).
rēte, -is, *n.* net.
rĕtempto, -are, -avi, -atum, *v. a.* try again.
rĕtĭceo, -ēre, -ui, *v. a. and n.* keep silence, conceal.
rĕtĭnācŭlum, -i, *n.* cable, hawser.
rĕtĭneo, -ēre, -ui, -tentum, *v. a.* hold back, keep, retain.
rĕtorqueo, -ēre, -si, -tum, *v. a.* bend back, turn back.
rĕvello, -ĕre, -velli, -vulsum (-volsum), *v. a.* tear away, wrench off.
rĕvertor, -i, -sus, *dep. v. n.* return.
rĕvincio, -ire, -vinxi, -vinctum, *v. a.* bind *or* tie behind.
rĕvŏco, -are, -avi, -atum, *v. a.* recall.
rex, rēgis, *m.* king.
Rhoetēus, -a, -um, *adj.* of Rhoeteum, a town and promontory in the Troad, 197 n.
rictus, -ūs, *m.* gaping jaws, mouth wide open.
rĭgeo, -ēre, *v. n.* be stiff, hard; stand firm.
rĭgĭdus, -a, -um, *adj.* stiff, hard, unbending.
rĭgo, -are, -avi, -atum, *v. a.* wet, moisten, bedew.
rīma, -ae, *f.* chink, seam.
rīpa, -ae, *f.* bank.

rīvus, -i, *m.* stream; channel, bed.
rōbur, -ŏris, *n.* oak, timber (*pl. for sing.*).
rŏgo, -are, -avi, -atum, *v. a.* ask.
rŏgus, -i, *m.* funeral pile (*pl. for sing.*).
rōs, rōris, *m.* dew; drop.
rostrum, -i, *n.* beak.
rŭber, -bra, -brum, *adj.* red.
rŭbesco, -ere, -bui, *v. n.* grow red.
rŭdens, -tis, *m.* rope, line; *in pl.* rigging, cordage.
rūmor, -ōris, *m.* report.
rumpo, -ĕre, rūpi, ruptum, *v. a.* break, burst.
ruo, -ĕre, rui, rŭtum, *v. n.* rush.
rūrĭcŏla, -ae, *adj.* rural, rustic.
rursus, *adv.* again.
rūs, -rūris, *n.* country.
rŭtĭlus, -a, -um, *adj.* red-gleaming, fiery-red.

săcer, -cra, -crum, *adj.* holy, sacred.
sacra, -orum, *n. pl.* holy rites, mysteries.
sacrĭlĕgus, -a, -um, *adj.* violating holy things; impious, wicked.
sacro, -are, -avi, -atum, *v. a.* dedicate, consecrate.
saepĕ, *adv.* often.
saevio, -ire, -ii (-ivi), -ītum, *v. n.* rage.
săgax, -ācis, *adj.* keen of sense, vigilant.
săgitta, -ae, *f.* arrow.
sălictum, -i, *n.* plantation *or* thicket of willows, willow-brake.
saltem, *adv.* at least.
saltus, -ūs, *m.* leap.
sanctus, -a, -um, *adj.* holy, sacred.
sanguis, -ĭnis, *m.* blood.
sarcŭlum, -i, *n.* hoe.
Sardes, -ium, *f.* the capital of Lydia, one of the most famous cities in Asia Minor.
sătis, *adv.* enough; tolerably, moderately; *with neg.* not very.
sătūrātus (*part. of* saturo), steeped, deep-dyed.
sătus (*part. of* sero), *w. abl.* sprung from.
Sătȳri, -orum, *m.* the Satyrs, followers of Bacchus, represented with goats' feet.
saucius, -a, -um, *adj.* wounded.
saxum, -i, *n.* stone, rock.
scĕlĕrātus, -a, -um, *adj.* wicked, guilty.
scĕlus, -ĕris, *n.* crime.
sceptrum, -i, *n.* sceptre, (*pl. for sing.*).
scindo, -ĕre, scĭdi, scissum, *v. a.* cleave, tear, rend.
scītor, -ari, -atus, *dep., v.a.* inquire.
scrŏbis, -is, *m.* pit, hole.
sē, sui, *reflex. pron.* himself, herself, itself; themselves.
sēcēdo, -ĕre, -cessi, -cessum, *v. n.* go apart, withdraw.
sĕco, -are, -cui, -ctum, *v. a.* cut, cleave, furrow.
sēcrētus (*part. of* secerno), remote, sequestered.
sēcūrus, -a, -um, *adj.* free of care, unconcerned.
sĕcus, *adv.* otherwise; *comp.* sēcius (sētius); **haud secius quam**, just as.
sed, *conj.* but.
sēdes, -is, *f.* seat, place, abode; base, foundation.
sĕmĕl, *adv.* once.
sēmen, -ĭnis, *n.* seed.
semper, *adv.* always.
sĕnex, -is, *adj.* old; *as subst.* old man. *Compar.* senior.
sensus, -ūs, *m.* feeling, sense.
sententia, -ae, *f.* opinion; award, verdict; resolve.
sentio, -ire, sensi, sensum, *v. a.* feel, perceive, experience.
septem, *num.* seven.
sĕpulchrum, -i, *n.* tomb.
sĕquor, -i, -sĕcūtus, *dep. v. a.* follow.
sermo, -ōnis, *m.* talk.
serpens, -tis, *c.* snake.
servo, -are, -avi, -atum, *v. a.* preserve, keep.
seu, *conj.* whether, or.
si, *conj.* if; **si quis**, if any one, whoever; **si quando**, if at any time, whenever; **si quidem**, if indeed, since.
sīc, *adv.* so, thus.

sicco, -are, -avi, -atum, *v. a.* dry.
sīdĕreus, -a, -um, *adj.* starry; star-born.
Sīgēus, -a, -um, *adj.* of Sigeum, a town and promontory in the Troad, 197 n.
signo, -are, -avi, -atum, *v. a.* mark.
signum, -i, *n.* sign, signal.
silentium, -i, *n.* silence (*pl. for sing.*).
Sīlēnus, -i, *m.* an old Satyr, foster-father and companion of Bacchus.
silex, -ĭcis, *m.* flint.
silva, -ae, *f.* wood, forest.
sĭmĭlis, -e, *adj.* like.
sĭmŭl, *adv.* together, at the same time.
sĭmŭlācrum, -i, *n.* image, representation.
sĭmŭlātor, -ōris, *m.* feigner, counterfeiter, imitator.
sĭnĕ, *prep. w. abl.* without.
singŭli, -ae, -a, *adj.* one each; one by one, one after the other.
singultus, -ūs, *m.* sobbing.
sĭno, -ĕre, sīvi, sĭtum, *v. a.* allow, permit.
sĭnuo, -are, -avi, -atum, *v. a.* bend, curve, swell in curves.
sĭtis, -is, *f.* thirst.
sīve, *conj.* whether, or.
sŏcer, -ĕri, *m.* father-in-law.
sŏcio, -are, -avi, -atum, *v. a.* join, unite; accompany.
sŏcius, -i, *m.* comrade, partner.
sōl, sōlis, *m.* sun.
sōlācium, -i, *n.* consolation, comfort (*pl. for sing.*).
sŏleo, -ēre, -ĭtus, *semidep. v. n.* be accustomed.
sŏlĭdus, -a, -um, *adj.* firm, solid.
sŏlĭtus (*part. of* soleo), wonted, accustomed.
sollertĕr, *adv.* skilfully. *Compar.* sollertius.
sollĭcĭto, -are, -avi, -atum, *v. a.* touch, stir, strike, ply.
sollĭcĭtus, -a, -um, *adj.* restless, wakeful.
sōlor, -ari, -atus, *dep. v. a.* comfort.
sōlus, -a, -um, *adj.* alone.
sōlum, *adv.* only.
sŏlum, -i, *n.* ground, soil.
solvo, -ĕre, -vi, -ūtum, *v. a.* loosen, relax; do away, annul; break up, dash in pieces; pay, fulfil, discharge.
somnium, -i, *n.* vision, dream.
somnus, -i, *m.* sleep; *personified*, **Somnus**, the Sleep God.
sŏno, -are, -ui, -ĭtum, *v. n.* sound, resound, roar; cry, shout; creak.
sons, -tis, *adj.* guilty.
sŏnus, -i, *m.* sound, noise.
sŏpor, -ōris, *m.* heavy sleep, slumber.
sŏpōrĭfer, -fĕra, -fĕrum, *adj.* sleep-bringing, drowsy, slumberous.
sors, -tis, *f.* lot; *in pl.* oracle, response, which was usually written on tablets.
sortior, -iri, -ītus, *dep. v. a.* draw by lot, obtain, receive.
sospĕs, -ĭtis, *adj.* safe.
spargo, -ĕre, -rsi, -rsum, *v. a.* scatter, sprinkle.
spătior, -ari, -atus, *v. n.* walk (*like* incedo, *of slow or stately movement*).
spătiōsus, -a, -um, *adj.* long.
spătium, -i, *n.* space, distance.
spĕcies, -ēi, *f.* sight, shape, appearance.
spĕciōsus, -a, -um, *adj.* showy, brilliant.
specto, -are, -avi, -atum, *v. a.* see, watch, regard.
spēlunca, -ae, *f.* cavern.
spes, -ēi, *f.* hope; the object of hope; **spe potiri**, realize one's hopes.
spīcŭlum, -i, *n.* sting.
spīro, -are, -avi, -atum, *v. a. and n.* blow.
spissus, -a, -um, *adj.* thick, clotted.
splendĭdus, -a, -um, *adj.* shining, glistening.
spŏlia, -orum, *n. pl.* spoils.
spŏlio, -are, -avi, -atum, *v. a.* strip, deprive.
sponte, *adv.* of one's own accord.
spūma, -ae, *f.* foam, slaver.
spūmĭger, -ĕra, -ĕrum, *adj.* foaming
stāmen, -ĭnis, *n.* string.

stătus, -ūs, *m.* position, situation; attitude, posture.
stella, -ae, *f.* star.
sterno, -ĕre, strāvi, strātum, *v.a.* spread, smooth; strike down, lay low; strew, scatter.
stillo, -are, -avi, -atum, *v.n.* drop, drip.
sto, stare, stĕti, stătum, *v.n.* stand.
stŏlĭdus, -a, -um, *adj.* dull, stupid, senseless.
strātum, -i, *n.* coverlet, pillow; couch, bed.
strĕpĭto, -are, *v.n.* make a noise, din, crashing.
strĕpĭtus, -ūs, *m.* noise, din; (of wings) flapping, whirring.
strīdor, -ōris, *m.* creaking.
stringo, -ĕre, -nxi, -ctum, *v.a.* touch lightly; skim; sting.
struo, -ĕre, -xi, -ctum, *v.a.* build, pile up.
stŭpeo, -ēre, -ui, *v.n.* be aghast.
Stўgius, -a, -um, *adj.* of the Styx, a river of the lower world.
sub, *prep. w. acc.* under, up to, beneath; (*of time*) towards; *w. abl.* under.
subdo, -ĕre, -dĭdi, -dĭtum, *v.a.* put under.
subdūco, -ĕre, -xi, -ctum, *v.a.* draw up, stow, ship.
sŭbĕdo, -ĕre, -ēdi, *v.a.* eat *or* wear away below.
sŭbeo, -ire, -ii (-ivi), -ĭtum, *v.a.* go under, come up, enter, occur to.
sŭbĭgo, -ĕre, -ēgi, -actum, *v.a.* turn up, plough; subdue, conquer.
sŭbĭtus, -a, -um, *adj.* sudden; newly made *or* appearing.
sublīmis, -e, *adj.* on high.
submitto, -ĕre, -mīsi, -missum, *v.a.* lower, rank below.
submŏveo, -ēre, -mōvi, -mōtum, *v.a.* remove, withdraw,
subnecto, -ĕre, -nexui, -nexum, *v.a.* bind underneath, furl.
substrictus (*part. of* substringo), contracted, narrow, tight.
subsum, -esse, *v.a.* be under; be near.
subvŏlo, -are, -avi, -atum, *v.n.* fly aloft; fly up.
succēdo, -ĕre, -cessi, -cessum, *v.a.* go under, come up on, take the place of.
sūdor, -ōris, *m.* sweat, toil.
suffūsus (*part. of* suffundo), suffused, filled.
sum, esse, fui, *v.n.* be.
summus, -a, -um, *superl. adj.* highest, greatest, top of.
sūmo, -ĕre, -mpsi, -mptum, *v.a.* take, receive, put on.
sŭper, *prep. w. acc.* above, upon, over.
sŭperbio, -ire, *v.n.* be proud, take pride in.
sŭpĕri, -orum, *pl. adj. m.* those on high, the gods.
sŭpĕro, -are, -avi, -atum, *v.a.* conquer.
sŭperstĕs, -ĭtis, *adj.* standing over.
sŭpersum, -esse, -fui, *v.n.* be left, remain, survive.
supplex, -ĭcis, *adj.* suppliant, submissive.
supprĭmo, -ĕre, -pressi, -pressum, *v.a.* cut short, stop.
sŭprēmus, -a, -um, *adj. superl.* last.
sūra, -ae, *f.* ankle.
surgo, -ĕre, surrexi, surrectum, *v.n.* rise.
susceptum, -i, *n.* design, undertaking.
suspĭcio, -ĕre, -spexi, -spectum, *v.a.* look up at.
sustĭneo, -ēre, -ui, -tentum, *v.a.* hold up, hold; *w. infin.* dare, endure, brook.
suus, -a, -um, *poss. adj.* his, her, its; their.

tăbŭla, -ae, *f.* board, plank.
tăceo, -ēre, -ui, -ĭtum, *v.n.* be silent, be stilled.
tăcĭtus, -a, -um, *adj.* silent.
tālis, -e, *adj.* such.
tam, *adv.* so.
tămĕn, *conj.* nevertheless, yet.
tamquam, *adv.* as if, just as.
tandem, *adv.* at length.

tango, -ĕre, tĕtĭgi, tactum, *v.a.* touch; move, affect, influence.
tantō, *adv.* by so much, so much.
tantum, *adv.* only.
tantus, -a, -um, *adj.* so great.
tardus, -a, -um, *adj.* slow, lingering, slothful.
Tartărus, -i, *m.* (*irreg. pl.* Tartara), the lowest depth of the netherworld.
taurus, -i, *m.* bull.
tectum, -i, *n.* roof, dwelling (*pl. for sing.*).
tegmen, ĭnis, *n.* covering.
tego, -ĕre, texi, tectum, *v.a.* cover, shroud.
Tĕlămōn, -ōnis, *m.* son of Aeacus, brother of Peleus, husband of Hesione.
tellūs, -ūris, *f.* earth, ground.
tēlum, -i, *n.* weapon, spear, sword.
tĕmĕrārius, -a, -um, *adj.* rash.
templum, -i, *n.* temple (*pl. for sing.*).
tempora, -um, *pl. n.* temples, brows.
tempto, -are, -avi, -atum, *v.a.* try, test, essay.
tempus, -ŏris, *n.* time, 39 n.
tendo, -ĕre, tĕtendi, tentum, *v.a.* stretch, stretch forth.
tĕnebrae, -arum, *pl. f.* darkness.
tĕneo, -ēre, -ui, tentum, *v.a.* hold, have, occupy; maintain; check, restrain; trap, imprison.
tĕner, -ĕra, -ĕrum, *adj.* tender, young.
tĕnuis, -e, *adj.* thin.
ter, *adv.* three times, thrice.
tĕrēs, -ĕtis, *adj.* smooth, rounded, slender, shapely.
terra, -ae, *f.* earth, land.
terreo, -ēre, -ui, -ĭtum, *v.a.* alarm, affright.
tertius, -a, -um, *adj.* third.
Tēthys, -ȳos, *f.* a sea-goddess, wife of Oceanus, mother of Granicus.
textum, -i, *n.* fabric, hull (*pl. for sing.*).
Thaumantis, -ĭdos, *f.* the daughter of Thaumas, Iris.
theātrum, -i, *n.* theatre; an audience in a theatre; then of any spectators or listeners.
Thĕtis, -ĭdis, *f.* a sea-nymph, wife of Peleus, and mother of Achilles.
Thisbaeus, -a, -um, *adj.* of Thisbe, a small town in Boeotia, famous for its doves.
Thrăcius, -a, -um, } Thracian.
Thrēĭcius, -a, -um, } Thracian.
thyrsus, -i, *m.* bacchic wand, thyrsus.
tiāra, -ae, *f.* tiara, turban, the head-dress of an Oriental king (*pl. for sing.*).
tībia, -ae, *f.* pipe, flute.
tĭmeo, -ēre, -ui, *v.a.* fear.
tĭmĭdus, -a, -um, *adj.* fearful, timid.
Tĭmōlus (**Tmōlus**), -i, *m.* a mountain in Lydia; the mountain-god Tmolus.
tĭmor, -ōris, *m.* fear.
tingo, -ĕre, -nxi, -nctum, *v.a.* tinge, dye; dip, launch.
tĭtŭbo, -are, -avi, -atum, *v.n.* totter, reel.
tĭtŭlus, -i, *m.* an inscription recording exploits, honours, &c., on a monument or tomb; *hence*, glory, renown.
Tmōlus, see **Timolus**.
tŏlĕro, -are, -avi, -atum, *v.a.* endure.
tollo, -ĕre, sustŭli, sublātum, *v.a.* raise, lift, sustain; take on board, carry; take away.
Tŏnans, -antis, *m.* the Thunderer, epithet of Jupiter.
tondeo, -ēre, tŏtondi, tonsum, *v.a.* shear.
tŏnĭtrus, -ūs, *m.* thunder.
torqueo, -ēre, -si, -tum, *v.a.* twist; whirl, fling, hurl; torture, mock.
tŏrus, -i, *m.* couch.
tostus (*part. of* torreo), roasted, parched, baked.
tŏt, *indecl. adj.* so many.
tŏtĭdem, *indecl. adj.* so many; the same number.
tōtus, -a, -um, *adj.* whole.
trabs, trăbis, *f.* beam; trunk, bole.
Trāchīn, -īnis, *f.* a town of Thessaly, of which Ceyx was king.
Trāchīnius, -a, -um, Trachinian; *as subst.* **Trachinius** (rex *or* heros), the Trachinian, Ceyx.

trādo, -ĕre, -dĭdi, -dĭtum, *v.a.* hand over, impart.
trăho, -ĕre, -xi, -ctum, *v.a.* draw, drag; lead, bring; draw out, engulph, swallow.
traĭcio, -ĕre, -iēci, -iectum, *v.a.* pierce.
transeo, -ire, -ii (-ivi), -ĭtum, *v.a. and n.* pass, pass into, be transformed into.
trĕmo, -ĕre, -ui, *v.n.* tremble.
trĕmŭlus, -a, -um, *adj.* quivering, waving.
trĕpĭdo, -are, -avi, -atum, *v.n.* be hurried, alarmed, agitated.
trĕpĭdus, -a, -um, *adj.* startled, alarmed.
trĭdentĭger, -gĕri, *m.* trident-bearer, epithet of Neptune.
tristis, -e, *adj.* gloomy, sad, mournful.
Trōia, -ae, *f.* Troy.
Trōius, -a, -um, *adj.* Trojan.
truncus, -a, -um, *adj.* broken.
tū, tui, *pers. pron.* thou.
tueor, -ēri, tuitus, *dep. v. a.* behold, gaze at.
tum, / **tunc**, } *adv.* then.
tŭmĕfactus (*part. of* tumefacio), swollen.
tŭmĭdus, -a, -um, *adj.* swelling, angry, violent.
tŭmŭlo, -are, -avi, -atum, *v.a.* bury.
tŭmultus, -ūs, *m.* noise, disturbance, turmoil.
tŭmŭlus, -i, *m.* mound, hill; tomb.
turba, -ae, *f.* crowd, troop.
turbo, -are, -avi, -atum, *v. a.* trouble, distress.
turbo, -ĭnis, *m.* whirlwind, hurricane.
turpis, -e, *adj.* shameful; foul, unsightly.
turris, -is, *f.* tower.
tūs, tūris, *n.* incense.
tūtō, *adv.* safely.
tuus, -a, -um, *poss. adj.* thy, thine.
tympănum, -i, *n.* kettledrum, tambourine.
tўrannus, -i, *m.* ruler, sovereign, (generally, but not necessarily, cf. 278) a tyrant.
Tўrius, -a, -um, *adj.* Tyrian. Tyre, the chief city of Phoenicia, was famous for its purple.
ŭbī, *adv. and conj.* where, when.
ūdus, -a, -um, *adj.* wet, dank.
ulciscor, -i, ultus, *dep. v.a.* avenge; punish.
ullus, -a, -um, *adj.* any.
ulna, -ae, *f.* elbow, arm.
ultĕrius, *adv. comp.*, further, longer.
ultrā, *adv.* further, longer. *Comp.* ulterius.
ŭlŭlātus, -ūs, *m.* shriek, howl.
umbra, -ae, *f.* gloom; shade, ghost.
umbrōsus, -a, -um, *adj.* shady.
ūmeo, ēre, *v.n.* be moist, wet.
ŭmĕrus, -i, *m.* shoulder.
ūmĭdus, -a, -um, *adj.* wet, damp.
ūnā, *adv.* together, at the same time.
unda, -ae, *f.* wave; water.
undĕcĭmus, -a, -um, *adj.* eleventh.
unguis, -is, *m.* nail (of finger).
ūnĭcŏlor, -ōris, *adj.* all of one colour.
ūnus, -a, -um, *adj.* one, alone.
urbs, urbis, *f.* city.
urgeo, -ēre, ursi, *v.a.* press on.
urna, -ae, *f.* urn, for holding the ashes of the dead.
ūro, -ĕre, ussi, ustum, *v.a.* burn, parch.
usquam, *adv.* anywhere.
ŭt, **ŭtī**, *conj.* (1) *final*, in order that; (2) *consecutive*, so that; (3) *temporal*, when; (4) *compar.* as.
ŭterque, ŭtraque, ŭtrumque, *pron.* either, both.
ūtĭlis, -e, *adj.* useful, fit, profitable.
ŭtĭnam, *adv.* would that!
ūtor, -i, usus, *dep. v.a.* use; experience.
ŭtrimque, *adv.* on both sides.

văco, -are, -avi, -atum, *v.n.* be without.
văcuus, -a, -um, *adj.* empty; abandoned.
vādo, -ĕre, *v.n.* go.
văgor, -ari, -atus, *dep. v. n.* wander, go abroad, range.
văgus, -a, -um, *adj.* wandering; uncertain, vague.

vălē, *imperative of* valeo, farewell.
vălentĕr, *adv.* strongly, violently. *Compar.* valentius.
vallis, -is, *f.* vale.
vānus, -a, -um, *adj.* empty, shadowy, unsubstantial.
văpor, -ōris, *m.* steam, vapour.
vărius, -a, -um, *adj.* diverse, various.
vastātor, -ōris, *m.* ravager.
vastē, *adv.* mightily, terribly. *Comp.* vastius.
vastus, -a, -um, *adj.* huge, prodigious.
vātes, -is, *m.* priest, seer; bard.
vĕ, *enclitic conj.* or, either.
vĕho, -ĕre, vexi, vectum, *v. a.* carry, bear; *in pass.* ride, fly, go.
vĕl, *conj.* or, either.
vēlāmen, -ĭnis, *n.* covering; coverlet; mantle (*pl. for sing.*).
vēlāmentum, -i, *n.* an olive branch or rod, wreathed with woollen fillets.
vellus, -ĕris, *n.* hide, skin.
vēlo, -are, -avi, -atum, *v. a.* cover, hide.
vēlōcĭtĕr, *adv.* swiftly.
vēlox, -ōcis, *adj.* swift.
vēlum, -i, *n.* sail.
vĕlut, vĕlŭtī, *adv.* as if, as.
vēna, -ae, *f.* vein.
vĕnia, -ae, *f.* pardon.
vĕnio, -ire, vēni, ventum, *v. n.* come.
ventus, -i, *m.* wind.
verbum, -i, *n.* word.
vērō, *adv.* indeed.
verro, -ĕre, verri, versum, *v. a.* sweep.
vertex, -ĭcis, *m.* top, summit.
vertīgo, -ĭnis, *f.* eddying.
verto, -ĕre, verti, versum, *v. a.* turn, change; estrange; *pass.* turn.
vērum, *conj.* but.
vērus, -a, -um, *adj.* true, real.
vester, -tra, -trum, *poss. pron.* your, yours.
vestīgium, -i, *n.* footprint, track.
vestis, -is, *f.* garment, robe.
vĕto, -are, -ui, -ĭtum, *v. a.* forbid.
vĕtus, -ĕris, *adj.* old.
vĕtustus, -a, -um, *adj.* old, ancient.
vexo, -are, -avi, -atum, *v. a.*; harass, attack.
via, -ae, *f.* way, path; journey.
vīcīnus, -a, -um, *adj.* near, neighbouring.
vĭcis, *f. gen.* (*no nom.*), change.
victrix, -īcis, *f.* victress; *as adj.* triumphant, victorious.
vĭdeo, -ēre, vīdi, vīsum, *v. a.* see; *pass.* be seen, seem.
vĭgil, -ĭlis, *adj.* wakeful, alert.
villus, -i, *m.* shaggy tuft of hair, hair.
vincio, -ire, vinxi, vinctum, *v. a.* bind; wreathe, encircle.
vinco, -ĕre, vīci, victum, *v. a.* conquer, overcome.
vincŭlum, -i, *n.* bond, fetter.
vindĭco, -are, -avi, -atum, *v. a.* rescue, deliver.
vīnētum, -i, *n.* vineyard.
viŏlentus, -a, -um, *adj.* violent.
vĭr, vĭri, *m.* man.
vĭreo, -ēre, *v. n.* be green.
vīres, -ium, *pl. f.* strength.
virga, -ae, *f.* twig.
virgo, -ĭnis, *f.* maiden.
virtūs, -tūtis, *f.* valour.
vīrus, -i, *n.* poison, venom.
vīs, vim, vi, *f.* strength, force, potency, violence.
vīso, -ĕre, *v. a.* go to see, visit.
vīta, -ae, *f.* life.
vīvo, -ĕre, vixi, victum, *v. n.* live.
vix, *adv.* scarcely.
vōcālis, -e, *adj.* tuneful, melodious.
vŏco, -are, -avi, -atum, *v. a.* call, summon.
vŏlo, -are, -avi, -atum, *v. n.* fly.
vŏlo, velle, vŏlui, *v. a. and n.* wish.
vŏlucris, -is, *f.* bird.
vōmer, -ĕris, *n.* ploughshare.
vōtum, -i, *n.* vow, prayer.
vŏveo, -ēre, vōvi, vōtum, *v. a.* vow, promise something to a god; *hence, a return being expected,* wish for, pray for.
vox, vōcis, *f.* voice.
vulgus, -i, *n.* common people *or* folk.
vulnĕro, -are, -avi, -atum, *v. a.* wound.
vulnus, -ĕris, *n.* wound.
vultus, -ūs, *m.* face, features; look, regard.